

Sets in Order

25¢

The Magazine of SQUARE DANCING

IRISH WALTZ

Part I Irish Waltz for Victory
Part II by Lloyd "Pappy" Shaw of Colorado
Music: "Too-Ra-Loo-Ra-Loo-Ra," L. Shaw
7604, MacGregor 644. 3/4 time
Information: Varsouviana position facing
Directions same for both unless otherwise
Pattern

Measure
PART I

Step Swi
Step
2



McNAMARA'S BAND

and your corner girl, right hand round your own
your corner girl then docey with your own (1)
corner ladies now, swing them 'round and 'round;
arm around your own and promenade the town.
(plays chorus for the promenade.)

MARCH, 1957

VOL. IX NO. 3



IRISH SEE-SAW

Call by Mildred Buhler, London, Eng.
Round your partners all
dos-a-dos
shay right across that hall
sashay sideways across the set to open.



MULLIGAN STEW

By Bill Richardson, Fresno, Calif.
First and third half-sashay
Forward up and back that way
Forward again box the gnat
Trail thru the other way back
Go round one to a line of four
Forward and back and don't get sore

CLANCY

Everybody swing your honeys, swing them
'round and 'round
It's an allemande left with your left hand,
don't you dare to frown
A grand old right and left and then you take
your honey's hand
And promenade around the ring to dear old
Ireland.



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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Our season here is in full swing—with tourists all over the place—guest ranches wide open and all of them clamoring for square dancing. More and more of them are taking it up; it's the thing to do to add that western touch to the dudes' vacations. They lap it up and after the first night of it they're waiting at the door to help carry equipment when the next square dance night arrives. It tickles us pink—and believe me, some of them get quite good at simple basics after they've been at it a couple of weeks. They all promise to look up instructors when they get back home and take it up in earnest. Wonder how many of them do?

Marie Gray, Tucson, Ariz.

Dear Editor:

Just want to compliment you on the Technique of Teaching, by Bob Ruff and Denny Titus. (S.I.O., December, 1956). It's plain enough for anybody to understand. It's surprising how many so-called good dancers and teachers ignore the standard directions and go on dancing and teaching the old horse and buggy style. I think dancing should be standardized so a person can step into a set anywhere and not foul up the set by ignorance or an old habit. Please razz the callers more about modernizing.

It's poor dancing to have half the set sticking their hands up in the air every time they grand right and left and the other half meeting hands at waist level—up and down, up and down. All the clubs in this section like the waist level.

Mrs. E. E. Schenkel, Casper, Wyo.

(Continued next page)

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Talk to your dealer, and write for our catalog

Lloyd Shaw

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781-B—HOWDY

(Without Call)

#782—Same as #781

With Call by Jonesy

#783-A—SOMEBODY ELSE IS TAKING MY PLACE

783-B—DIXIE CHAIN (Hellavahoedown)
(Without Call)

#784—Same as #783

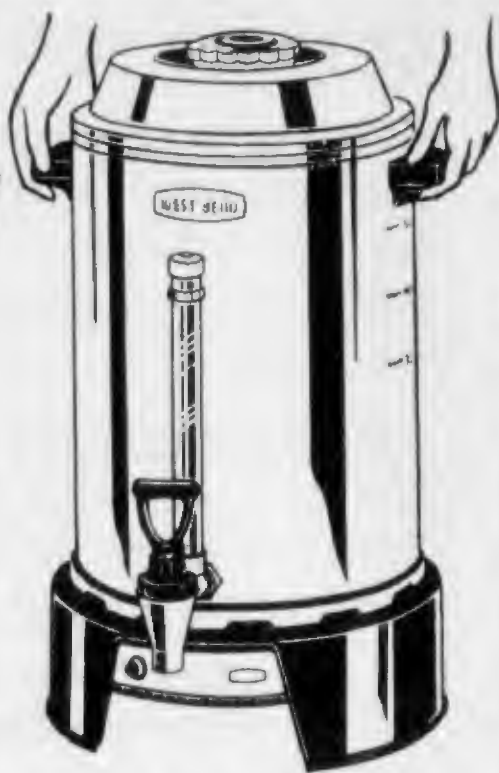
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(more letters)

Dear Editor:

With dancing offering so many pleasant, interesting, and controversial subjects to write about, the vital subject of safety has long been neglected. The job of driving long miles after an exhausting dance or festival is a terrific responsibility, and the recent statistics . . . point up the timeliness of your words of caution.

Incidentally, Eastern Air Lines' active participation in promoting square dancing and dancers to fly to conventions and festivals dates from the time of the first tragedy mentioned in your editorial. (S.I.O., December, 1956.) The railroads, through the efforts of such fine people as Stan and Dorothy DeWalt of Kansas City, Howard Thornton of Midwest City, and many others, have been doing a wonderful job in encouraging people to let transportation companies get them there and back in safety.

There will never be enough dancers so that we can afford to lose one through a needless accident.

Betty McDermid, Tampa, Fla.

Dear Editor:

During the last few weeks preceding Dec. 8, my husband's departure date for Pittsburgh, Pa., area on navy business, we scouted around among our square dancing friends and past issues of Sets in Order for any names of persons or groups in Pittsburgh that he could contact for some recreation "On the Square". All our searchings and queries were totally negative and he planned to just go "cold" as far as the dancing was concerned. Then our Dec. issue of S.I.O. arrived with its write-up on Al and Ruth Gallagher on page 34, and Pennsylvania News mentioning Ed Kitchen's (Matty's husband, that is) activities with the Pittsburgh "Y".

These wonderful people saw to it that Dick could enjoy several evenings of Square and Circle dancing, followed by Bull Sessions at the Gallagher's in which Al and Ruth put Dick through the wringer on Western Style Dancing and Club activities.

Now Derry is back in the Ogden Area with his three new classes in full swing, with warm memories of Pittsburgh and with added proof to his contention that Square Dancers are the Nicest People in the World.

Polly Derry, Roy, Utah

Sets in Order

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and for the general enjoyment of all.

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GENERAL STAFF

Bob Osgood Editor
Helen Orem Assistant Editor
Jane McDonald Subscriptions
Jay Orem Business Manager
Marvin Franzen Advertising Manager
Ruth Paul Special Projects
Joe Fadler Dance Editor and Photographer
Frank Grundeen Art Consultant

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Editions: Regular, Callers ★
California ★★ California Callers ★★★

AS I SEE IT . . . by Bob Osgood

YOU can hardly open a paper or magazine, or switch on the radio or T.V. without being confronted by the most perplexing array of superlatives that advertisers can dream up. Everything is either the best, the most, the largest, the sweetest, or the fastest. I guess there isn't a product made that isn't the "most" something.

When this comparative, competitive feeling enters an activity like square dancing it's time to be alert. Our danger signal comes when we find that we are intolerant of everything but that which seems to be the style or trend we enjoy. In dances we may feel that fast "baffle hash" is the only thing and that singing calls are for the birds. Or we may dance just the rounds, or just the squares. (Kinda' like just enjoying steak for every meal and never trying chicken.) Worse yet, we may only enjoy dancing to one caller or with one group. When we get to this comparative stage in Square Dancing we may close the door on many wonderful experiences.

How can you compare two top-notch calling technicians like Joe Lewis and Ralph Page, for instance? You can't. They're entirely different yet they both give tirelessly of their skill.

In the same way how could you compare Bruce Johnson with little Johnny Jones who calls and teaches in East Podunk (a spot where the Johnsons have never visited).

Johnny, you see, is the only caller these folks know. He turned his basement over to classes and learned to call, sometimes keeping just one jump ahead of his pupils, but doing the best he could knowing that if he didn't call there would be no square dancing in his town. The only competition Johnny knows is with himself — trying each time to call better than the time before.

Ask the well-known callers, who travel and make records, who the most important caller is today. They'll probably name Johnny Jones and all the Johnny Joneses who call in all the East Podunks of the Square Dancing world.

Special note to Johnny Jones: You are very important! Don't worry about trying to be like somebody else. Just be yourself!

Sincerely,

Bob Osgood



ROUNDANCERS

ROUNDANCING? Hamiltons. The words seem synonymous, as the Hamiltons have been identified with the round dance field.

Both Carolyn and Frank taught physical education at the University of California and in Pasadena schools, and this experience is reflected in their perfect control and balance, now translated into the grace of dancing. For the past three years, since their two sons and a daughter left home for school, they have devoted full time to squares and rounds.

Carolyn tricked her man into his first square dance in 1943, and that did it! Within a few years Frank was calling almost nightly. Inspired by Lloyd Shaw's waltz teaching in his 1948 Class, the Hamiltons started their first round dance class that fall. While Frank prefers square dancing and calling, the demand for help in the allied field of the round dance has been such that the Hamiltons now have 5 round dance classes weekly. Frank also calls for Square Strutters Club and has two children's square dance groups. The busy schedule leaves little time for travel but they do manage two months annually "on the road".

Known for their pioneer work in American Round Dancing in more than 100 workshops in the U.S. and Canada, the Hamiltons have also participated in many state and national conventions. They have served on the faculties of



Frank and Carolyn Hamilton
Pasadena, Calif.

7 different dance camps. This will be their 6th year with Asilomar; 2nd with Toronto's Pairs and Squares. In July they will help conduct Dance-A-Cade, a new dance institute at Annapolis, Md.

Frank has written two best-selling dance texts, latest of which is, "American Round Dancing", published by Sets in Order. He is a charter member of the So. Calif. Callers' Assn., and the Round Dance Teachers' Assn. The Hamiltons do not originate rounds, preferring to teach the best of an already ample output. Carolyn and Frank are confident that rounds and squares will continue to belong together if the dancers are adequately grounded in round dance fundamentals and if good judgment is shown in the choice of fun-type and reasonably easy routines for general use.

A NEW SETS IN ORDER FEATURE

Round Dancing has become, in perhaps the last year or so, a most integral part of the nation's Square Dance activity. In recognition of this important development, which is not taking away from but merely adding interest to, square dancing, Sets in Order is inaugurating this special page which will be devoted each each month to Round Dance Leaders, particularly those who travel around the country. Those whom we feature will be leaders who regard round dancing as part of the completeness of a square dancing evening.

WHAT GIVES

Taking things for granted is a mighty common failing. Perhaps because a square dance is very old and familiar to us we mistakenly assume that it's generally known and used by all callers. A survey of current dance programs used all over the country points up a very strong tendency to use the new dances, (for the most part ones that are less than a year old) and let the "old timers" slip away. What is happening is that hundreds and thousands of newcomers to square dancing are learning all the new and "hot" material but let a caller call "Lady 'round two and the gent fall through" and the floor comes to an embarrassing standstill.

There's not a thing wrong with many of the old favorites. Perhaps the callers grow tired of calling them but as a responsibility to these newer dancers callers can be proud to include the traditional squares on their programs.

Of the more than 750 calls printed in Sets in Order since Volume One, Number One, back in November, 1948, the majority have followed a "keep-up-with-the-current-trend" policy. Consequently, there are literally hundreds of fine calls that have never appeared on these pages.

Starting with this issue we're going to print some of the favorites of yesterday in hopes that they may grace some of the programs of today.—Your old beat-up editor.

STYLE SERIES: NAMES TO CONSIDER

PATTERNS of Square Dances stir up much imagination in the minds of authors responsible for naming their creations. Looking through the indices of collections of calls you'll find such listings as "Sides Divide", "The Old Mill Wheel", "Riptide", and "Sepulveda Tunnel". All suggest, if only vaguely, the general pattern of the dance.

A bit more imaginative and certainly less descriptive are the creations with names like "Ranchos Romp", "K.O.", "Fiddle-Faddle" and Grundoon's Mxtzrgj".

Completely frustrated were the composers who christened their brain-children "Runouttanames", "Another Star", "Any Name" and just plain "Frustration".

Once in a while you'll run across a familiar pattern with a most unfamiliar name. "Four Gents Star", for example, is called "Sutter's Mill" in Phoenix, Arizona. An enjoyable two-star figure is called "Venus and Mars" in some parts of the country and "Two Stars in the Night" in others.

Occasionally the name is so picturesque that it inspires not one but many patterns, and so it is that when we look back in our collection of calls we find a nice assortment of figures for a truly western title like "Wagon Wheel".

The figure bearing this name in most common use today is probably the Wagon Wheel Allemande. Here it is, just to refresh your memory:

WAGON WHEEL ALLEMANDE

Allemande left and a right to your girl, it's a wagon wheel so make it whirl

After the allemande left partners meet with a right forearm and turn one time around. As the men form a left hand star the ladies make a right face turn so that their left arms are joined to their partner's right. In making their turns the girls must move counter-clockwise in order to be even with their partners.

The hub flies out and the rim flies in, It's a right and a left and you're going again.

Gents break star at center and with ladies still hooked to their right arm they back around as in a Texas Star while the ladies walk forward. They turn about a turn and a half until they are in a position for a grand right and left. Just at the end of this movement the lady lets go of the man's arm and turns to take his right hand in hers for a right and left grand. All move ahead with a left to the next then a right forearm to the next.

Now a right hand whirl and another wheel, the faster you go the better you feel. Now the gents step out and the ladies sweep in, it's a right and left and you're going again.

(Continued next page)

Find your partner, pretty little maid, there she is boys, promenade.

Same as before with a new girl. The right and left grand at the end will put all men with their original partners.

MANY WAGON WHEELS

In some areas old timers still refer to "Texas Star" as the original "Wagon Wheel", and well it may be. Back before 1950 Bob Sumrall described the "Wagon Wheel" being danced around Abilene, Texas, as a "Weave the Basket" type of figure where the ladies would form a center circle and the men a circle on the outside. After circling in opposite directions the ladies would stop to the right of their partners and the four men would lift their joined arms over the girls' heads and then down in front of them. Then they'd all circle left.

Perhaps the greatest variety of "Wagon Wheel" figures come from the "Forward Six" family of dances. Getting into the lines of three is quite a simple procedure but here are three methods shown in the old books:

Preliminary or Setting Up Exercise for Any Forward Six Pattern

Traditional:

**First couple out to the couple on the right and circle four with all your might
Leave that lady where she be and on to the next and circle three
Steal that girl from her own back door and on to the next and circle up four
Once around and don't you roam, man leave that three, go home alone**

Or (Quicker):

**One and three bow and swing and lead right out to the right of the ring
Circle four on your heel and toe, men leave those girls and home you go**

Or (Quickest):

**One and three bow and swing, send your girls to the right of the ring
And you form those lines of three, etc.**

Now you're all set-up for any of the following "Wagon Wheel" variations.

WAGON WHEEL I

(Simplest version: done in Texas in 1947)

**Forward six, and back to the bar, End men forward and back like a shooting star
Forward six—now sash-a-way 'round as you cross over, end men change before
it's over.**

After the lines of six go forward and back followed by the lone men doing the same thing, the six go forward again. In the threes, the men have their girls elbow-hooked on each side. They keep these girls and the same two men join both hands in the center and the double line turns a half revolution clockwise, pivoting on the two men. Side-close or sashay steps are used. These two lines now back up to new positions. The two lone men just trade places and turn to face the center of the set

**Now it's right hand up and the left hand under, change the girls and go like
thunder.**

At this point the dance is just a simple Forward Six pattern and the girls are twirled across and to the two lone men. Repeat three more times until all have partners, etc.

WAGON WHEEL II

(As called around Phoenix, Arizona, about 1949)

**Forward up six and back to the sticks, Forward up two and back you two
Forward up six with a wagon wheel over, Spread out wide like a four-leaf clover**

The two side men have a girl on each arm. Man number two has lady number

two on his right and lady number one on his left. Man number four has lady number four on his right and lady number three on his left. As the two lines go forward the men grasp hands (Indian grip or wrist hold) and ladies two and four (being the ones on the right) turn about and hold on with their right to face clockwise. The line thus formed now turns clockwise once and a half then the men let go and back up into position, across from where they started; the end girls turn to face center of set.

End gents go on through to Dover

The men who stand alone, pass right shoulders and cross over to opposite positions.

Side gents with your right hand high circle 'round your sweetie pie.

The side men move to their left and across to the opposite line (man number two goes to lady number four and man number four goes to lady number two) gives that girl a raised right hand to her right and does a left face turn while backing under. He walks around behind her and ends between these two girls.

Figure eight that left hand gal and promenade the old corral.

The same side men turn to the lady on their left, take left hands and raise them so that the man can right face back under then walk around behind that girl back to his position between the two. He has now (if he's lucky) completed a figure eight. He next takes the lady on his right in promenade position and the two couples promenade all around the outside of the set.

End gents to the center and then return, Forward again like you didn't give a darn.

The lone men take the lady on their right in promenade position and move forward into the center of the set so that the two couples moving around on the outside can miss them. They then back out. This action is repeated so the active couples may reach home. When the active couples get home the other two girls return to their places in the lines of three.

Forward up six and back to the sticks, Forward up two and back to your pew

Forward up six and wagon wheel over, Spread 'em out like a four-leaf clover

Make the wheel motion once again as before, turning once and a half times then breaking to end in opposite spot.

End gents change with an elbow swing, Side gents the same old thing

Lone men join right elbows in center and go once and a half to end in opposite spot. Then the side men do the same.

Allemande left with your left hand, etc.

And, here for a finale, is another form used quite widely and coming originally from Colorado. In some areas this is called "Back You Blunder" and in others "Triple Duck".

DENVER WAGON WHEEL

Forward six and back you blunder, an elbow hook and the left lady under.

The two lines of three go forward and back, and start going forward again. The men then let go of the lady on his left, hooks left elbows with the opposite man, raises his right arm high—thus making an arch with the lady on his right; and the left hand lady starts to duck under the arch coming toward her.

A triple duck and go like thunder, and form new lines of three.

As the line with the two arches revolves once around, the left hand ladies go forward, ducking under the arches and ending up on the near side of their right hand men. The right hand ladies are left off at the near (right) side of their left hand men.

Repeat three more times.

ST. LOUIS IS THE PLACE

Take your pick. Want a glamorous excursion up and down Ol' Man River on the S. S. Admiral (left) or do you prefer the romance of the Golden Rod Showboat (right)?

VACATION time! It will be here before you and I know it! It is none too early to plan to be hanging around St. Louis, Missouri, at the time of the National Convention in June. The committees there, headed by Chairman Art Lowell, are working like Misscourian beavers to prepare a slate of dancing and workshop and clinic opportunities that should provide "something for everyone". So — send in your reservation!

And further. This will probably be a family vacation for many of you and you will want to plan to spend several days in the St. Louis area "before and after". Many interesting activities will be available, for doing and seeing. F'r instance, St. Louis has the magnificent scenery of Forest Park, including a large and complete Zoo, with lion shows, elephant shows, and the like. The park also includes the world's

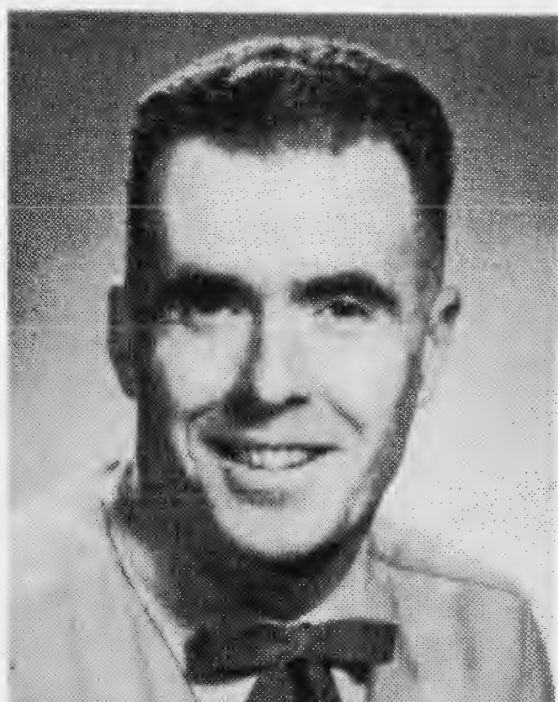
largest outdoor theatre, the famous Municipal Opera which will offer a delightful program of open air musical theatre during the summer months. Even the Opera is air-conditioned — yes, really, outdoor air-conditioning. This should be experienced to be believed.

I See the Mississippi

Beloved Ol' Man River, the Mississippi, is synonymous with the area, too. You can take an excursion on the steamer Admiral, a veritable wonderland afloat, or you can see "mellerdrammers" in the Golden Rod Showboat (shades of Edna Ferber).

It sounds like a rewarding sort of vacation, with square dancing *plus* sightseeing and St. Louis, with its beautifully central location, should prove a mecca for dancers from all points of the compass.

See you there?



JOHN

JOHN MOONEY

Few people anywhere could have contributed more to the pleasure and friendliness of a community than did John Mooney to his beloved home town of Victoria, British Columbia. John passed away quite suddenly in late January, 1957. Active as a teacher and caller, for many years he was largely responsible for the rapid growth of Square Dancing in his area. All his friends both in Canada and the United States extend deepest sympathy and love to John's family, Alice, and the 2 children, Kathleen and Stephen.



BOB OSGOOD
Institute Director



JAY OREM
Business Manager



RUTHIE PAUL
Hospitality



BOB and BABS RUFF
Young Folks' Program



JOE FADLER
Photographer

GO AHEAD and shovel that snow off the front walk but take just enough time here to start thinking toward summer. This is the time to plan vacations and clear the dates you want to be away from the office. For the most wonderful of all vacations let us suggest a square dancing holiday. One just happens to come to our mind. Asilomar. Might as well check these dates right now: First Session: July 21-26. Second Session: July 28-August 2. This is the first time we've run these two all-important weeks one right after the other. Should be tremendous! The folks whose pictures are at the top of the page will be on hand for both sessions. Bob Ruff will head the young folks' program both times, as he has at past Asilomars, but at the second session he'll have regular classes with the rest of the faculty. Be sure and write for your illustrated brochure and application form TODAY!

JULY 21-26

ASILOMAR

JULY 28-AUG. 2



JOE LEWIS (first session). There isn't a smooooother, more enjoyable caller in circulation today and Sets In Order is proud to once again have Joe as part of the faculty. He'll be one of the feature callers at night and will conduct daily dance-for-fun classes.

Joe

JONESY (second session). Another charter member of Sets in Order Asilomar Institutes, this man is the travelingest caller you'll ever meet. The smiling calls of Jonesy have "sold" thousands on the real joys of square dancing. Special night party dances and day classes will keep him out of mischief.

Jonesy



RALPH MAXHIMER (first session). Ralph and Eve took a wide sweep of the eastern states and provinces early this year but they're bound to be thawed out and ready for their usual brand of top-notch round dance instruction at Asilomar. The Maxhimers were on the initial Asilomar faculty.

Ralph

FRANK HAMILTON (second session). Frank and Carolyn once again bring to Asilomar dancers the happiest round dancing hours imaginable. Two special sessions every day with plenty of practice time squeezed in, is their goal. No one has two left feet when he dances with the Hamiltons.

Frank



ROBBY ROBERTSON (first session). FLASH! A newcomer to the Asilomar faculty ranks. Robby is no newcomer to square dancing. From the Seattle, Washington, area, he is not only well loved in the Pacific Northwest but thru his trips and his very danceable Windsor records.

Robby

ARNIE KRONENBERGER (second session). Now here's a caller! Arnie brings to institute sessions his stimulating brand of calls that defy even the least rhythmic dancer to miss a beat. Arnie's style, his years of experience and his up-to-the-minute repertoire add much to Asilomar.

Arnie



SPOTLIGHT:

A CANADIAN CALLER

BILL SAVAGE is an extremely active and able caller in the Lethbridge, Alberta, area of Canada. Bill, as do so many, accuses his wife of having tricked him into going to his first square dance.

"I came home early from a meeting," says Bill, "and she told me to keep my coat on as we were going up town. I thought she was going to treat me to some Chinese food as that is one of her weaknesses. However, we wound up at a square dance class. We sat in the spectators' seats and watched with amazement as dancers were put thru the routines. Then she started the sales talk. She caught me defenseless because I agreed to try it."

The Savages took in two classes and then Bill was approached to do some calling! Soon 4 and 5 square dance a week were on their schedule and Bill always essayed a tip or two of calling.

Four beginner callers in Lethbridge got together and formed a club which ran along

BILL SAVAGE



Photo by Lloyd Knight

smoothly for some four years. Anne (the Mrs.) and Bill started another club, Circle Eight, now in its fifth year of operation. Still another club, the Whirl-a-Ways, primarily for beginners, was started last year.

Last year Bill also started a radio program which was broadcast directly from the dance hall. This program was very well received in the district and is continuing. Bill has called over two other stations, CKPA, Port Alberni, B.C.; and CHED, Edmonton, Alberta. He is Past President and currently Business Manager of the Southern Alberta Square Dance Assn., and was also elected by this group to be representative on the Banff Square Dance Institute.

TRI-STATE COUNCIL IN BENKELMAN

BENKELMAN, Nebraska, is the "home" of the Tri-State Square Dance Council. This is an organization comprised of callers, club presidents, secretaries, and square dance organizers. It represents eight counties in eastern Colorado, northwest Kansas and southwest Nebraska, and was formed in 1950.

Purpose of the organization is to promote square dancing, standardize styling and ways of executing figures and to bring to the area the better things in square dancing.

In late 1956 one of their most successful

affairs was the Council Workshop held at Benkelman. Fifty-four dancers, callers and instructors were present for the daytime session and many more attended the evening dance.

T. J. Miller of Olathe, Kansas, was the instructor at the Workshop which covered styling, old figures in new combinations, new figures, squares, dress and principles in teaching square dancing.

Coming from the longest distance were the John Cains of Akron, Colorado; the Henry Newths of Julesburg, Colorado; and the Bernard Lenks of Colby, Kansas. Credit for the fine program belongs to the Loyal Fortmeyers and their committee. Council Chairman is Leo Barnell, and, because of the Council and its "exchange of ideas" policy, square dancing is really on the upswing in the Tri-State area.

From 190 miles apart to eat across the table from one another came Bernard Lenk (left) of Colby, Kansas, and Henry Newth (right) of Julesburg, Colorado. Scene, the Tri-State Council Workshop Luncheon.





Home for a Square Dancer.

Photo by Editions d'Art, Paris.

SQUARE DANCING - Continental

WHAT with so many of the United States Armed Forces' personnel stationed in Europe, the continent is simply crawling these days with square dancers carrying on with their favorite sport.

The European Association of American Square Dance Clubs puts out a periodical News Letter, giving square dance items of interest, and except for the datelines and place names, you'd swear you were reading an association paper from anywhere stateside. The fun, the gimmicks, the whole attitude gives force again to the "fun wherever you are" aspect of our square dancing hobby.

The "Wheels"

Officers of the Association are Bill Brockett, Fred Staeben, Loretta Fafard and Jere Regan, and they, with their clubs, visit back and forth between the bases where the square dancing is going on. Beginners' classes were started in the new year and more and more people are being attracted to the sashay and swing contingent.

Round dancing in Europe, as in the United States, is an integral part of a square dancing evening. Nick and Evelyn Carter work in this field and currently, "Country Two Step" is a favorite.

The Ramstein (Germany) Service Club is now sponsoring public square dances on alternate Tuesdays when there are no club dances. Brockett and Staeben call for these dances and a study of their calling schedules reveals they are busy at this sort of thing about 5 nights every week. Two places on their regular schedule are the Western Area Command Service Club and the Lutheran Service Center in Kaiserslautern.

In Paris, Major J. E. (Joe) O'Leary of Supreme Headquarters, Allied Powers Europe, has started a callers' course to insure, he says, "that square dancing continues to grow globally". A group of seven officers are working at calling and will call their initial squares before the mike at the Paris Squares very soon. The men are using Rickey Holden's book for their text. Joe is hoping that when these officers leave SHAPE and return to Norway, Germany, France, etc., they will start national groups and so help the activity grow.

The picture on this page? This is Major Joe's home in Paris. He says, "It's very comfortable and there's room for two squares on the 2nd floor. I've often heard that the best way to run a square dancer crazy would be to put him in a round house"!

Chuck Jones' NOTE BOOK

DEAR BOB,

This is my month to engage in the delicate art of criticism. Each of us, I think, feels the need at some time to introduce to our friends that delicate inner understanding of culture which they lack and we have.

Since last November when I elbowed my way into this magazine, scrunching important material toward the tail-gate, I've been aching to show off and do a biting yet learned treatise on Greek Drama or the Sonata Pattern in Four-Movement Works or how to prepare that Gourmet's Delight: Rink-tum-diddy.



"Connoisseur
Preparing Exotic
Dish"

Only thing is, you can't trust the readers of *Sets in Order*. Lurking away in the subscription list is sure to be a recondite scholar of Greek drama so dedicated that he carries a tragic mask, to be slipped on when he fouls a square; a composer of the Haydn league who would rub my nose in *Denouement* and leave me without a scherzo; and a light-heavyweight chef whose piece de resistance would turn out to be Braised Butterfly Insteps a la Juan Le-Claire under Tooled Leather. Thus I would be exposed for what I really am, not a scholar at all but a mere mock-up of a scholar, without motor, drive shaft or fuel.

"Greek Scholar
After Fouling
a Square"



Thus to avoid public humiliation (most of us would rather be hung in public than publicly humiliated) I will comment only on those cultural matters with which I have had personal experience. A severe handicap and a real hindrance to one who toys with the hems of Truth for a living. (This last sentence has absolutely no meaning as far as I can tell yet it has a poetic quality I find excruciatingly ingratiating so I'm leaving it in because it also may irritate Bill Castner of San Francisco).

Criticism and Comments:

Chicken Wings a la Dottie Jones. A clear-eyed moppet once said that "chicken wings are all hinges", an analysis I was willing to accept, being a white meat man, until recently when a whimsical foul-up from our poultry shop delivered ten pounds of them in place of the usual grouping of hocks, bosoms, craws, joints and gizzards, a fact that Dottie did not discover until she unwrapped them after the poultryman had closed shop and cadillacked Las Vegaswards. Crying bitterly into the pan (this may have been the capstone of the whole operation) she set about preparing hinges for



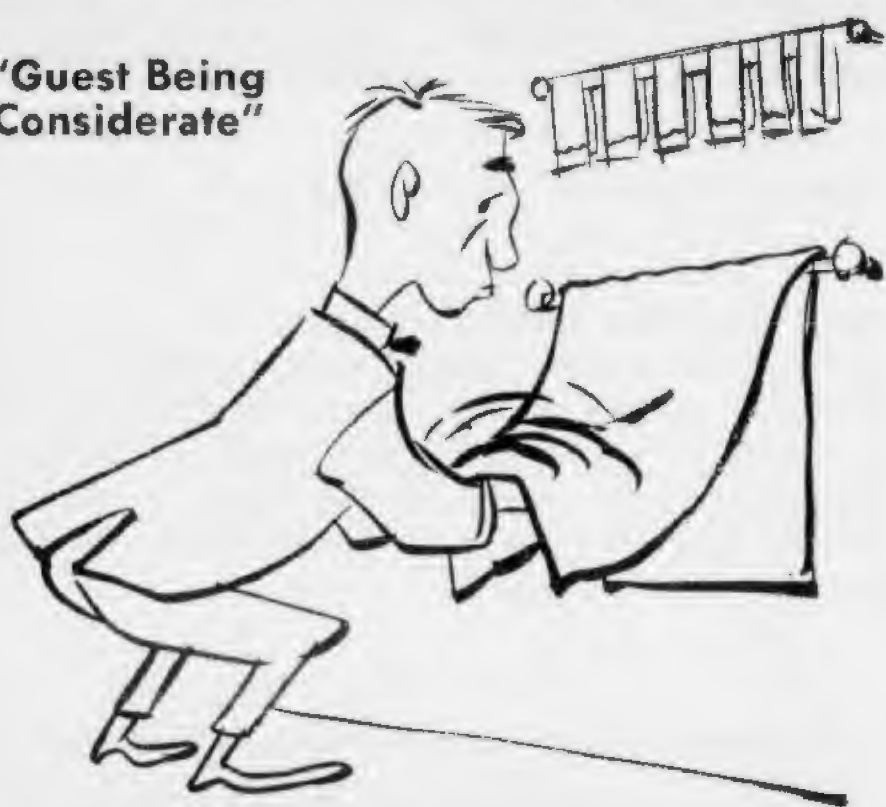
"Dottie Jones
Preparing Chicken
Hinges a la
Dottie Jones"

twenty people. She cooked more in horror than with skill and she served with a genuine lack of pride (the first I have seen on a hostess in thirty years of observing hostesses. The forelock tugging "souffle-didn't-rise" attitude simply isn't genuine). However, the guests dealt with her doubts in a cavalier and peremptory

fashion. The wings—they turned out to be barbecued to Dottie's intense surprise — simply melted away into the faces of our heretofore civilized guests. As I say the first platter-full simply melted away, including all juices, oils and parts of the platter itself. I was careful on the second serving and grabbing an arm-load I backed snarling against the hearth and devoured my fair cluster of these heavenly wings . . . Chicken — ? Faugh! Angels' wings! Only later did I find that in my enthusiasm I had also consumed a pair of Zuni cuff links.

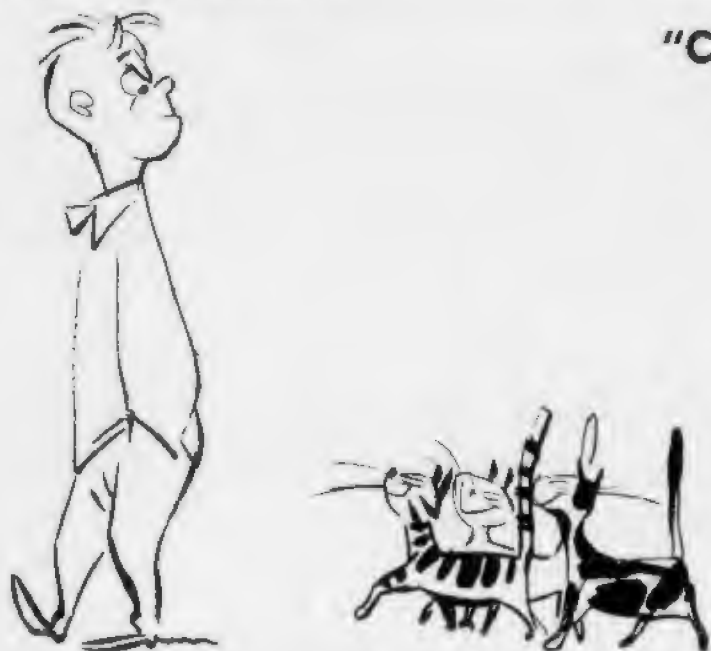
The recipe for this dish will be published in this column if there is sufficient demand. If they don't quite match your expectations it may be the lack of that vital ingredient: genuine Dottie tears, very rare these days.

"Guest Being Considerate"



N.B. Final warning department. The eating is a sort of messy operation and if your guests are like ours they have a moral horror of using guest towels. Our guests used the underside of my bath towel, where the stains wouldn't show, a fact that I didn't discover until the next day when my eyes wet with steam I dried myself and smelled like a rancid pullet all day. I did make friends with several cats, who heretofore had been standoffish, and towed them home with me on invisible strings of chicken scent (odeur poulet).

"Cats and Friend"



"Your Friend The Atom". This is my tribute and a serious one to a giant step forward in teaching technique and superb TV entertainment by the Walt Disney studios. If you missed this on your set, and it's one of the few programs I would recommend your passing a square dance for, watch for it, plead for it, be-devil your station manager for it. A magnificently simple exposition of the physics of our time, and the meaning and potential of atomic power. This film transcends age groups. I cannot conceive of it being anything but fascinating to everyone. I believe that it will be available soon to schools and colleges. Lay siege to your superintendent of schools if you have not already done so.

"THE RED BALLOON". An exquisitely tender French film (entirely in pantomime) of a little boy and a huge flame-red balloon enters into the classic realm of children's stories. All the sadness, wonder, bewilderment and glory of childhood is caught in a warm halo of compassion. If you do not float out of the theater afterwards you have never been a child.

"The Red Balloon"



Department of Clarification . . .

"Thirty days hath Sept." Dept:

In March, July, October, May,

The Ides are on the fifteenth day,

The Nones the seventh; all other months besides

Have two days less for Nones and Ides.

To all of you from all of me a happy Spring, a happy Easter!

(But stay away from Rome, Italy, if your name is J. Caesar.)

Chuck Jones

WOMEN on the SQUARE

The Knack for Dress Design

LOUISE CALDERWOOD of Bakersfield, California, contributes some ideas on design for the "do-it-at-home" square dance dress-maker. Louise confesses that dress design is her suppressed desire and that most of her exceptionally pretty dresses materialize over a cup of coffee or a lengthy telephone conversation. She "doodles" sketches on her pad and has scraps of paper with idea-sketches on them all over the house. She teaches classes in textile painting but she lets the "real" Louise come out when she whips up a new square dance dress.

This is a cerise corduroy quilted skirt which was at the time temporarily transposed into a holiday skirt by adding white poinsettias. Louise cut several different sizes of poinsettias out of white felt and placed them over the front of the skirt to form a large spray. Each petal is cut separately and basted to a small circle of felt, which acts as the center of the flower, which in turn is covered with matching sequins. The leaves are also of the white felt and are sewed on with embroidery thread extended on to each flower for the stems. The flowers can be removed and the skirt "converted" to fit with any special seasonal dance. Valentine's Day, St. Patrick's, Easter, all lend themselves to felt cut-outs and glitters and sequins are always dress-up additions.



Louise here models her outstanding squaw dress, a really beautiful sight to see. It is white and turquoise trimmed with silver and turquoise braid; white, silver and pink rick-rack. The white material is Bates cotton and the turquoise is a rayon broadcloth heavy enough to counter-balance the weight of the tape and rick-rack on the lighter material. Louise has also added $\frac{1}{2}$ " of horsehair binding around the bottom of the dress to give added weight and make the dress skirt hang better. Both of the materials used iron easily.

Her biggest problem is to find patterns that will fit with the ideas which flit thru her mind on design. She usually ends up by cutting them out "by guess and by golly" from newspaper. The results verify the knack.

Simplicity, avers Louise, is always important with any dress. A simple dress in a flattering color, proper jewelry and a bouffant petticoat can make any girl outstanding. Petticoats should be kept fresh and starched; nothing is so distracting as a soiled and sagging petticoat. Using different colors of petticoats and jewelry to change costumes is always interesting. To avoid—a large bow at the waist if your waist is not small. The plainer the waistline on a large figure, the fewer gathers there, the better. Trimming, for the large lady's dress, should be directed to the top or the bottom of the dress to give the illusion of elongation.

In the pictures you will see two of Louise's creations, one of which, her squaw dress design, is completely original; the other, an idea adaptable to many occasions.



JIM BROOKS
Alderwood Manor, Wash.

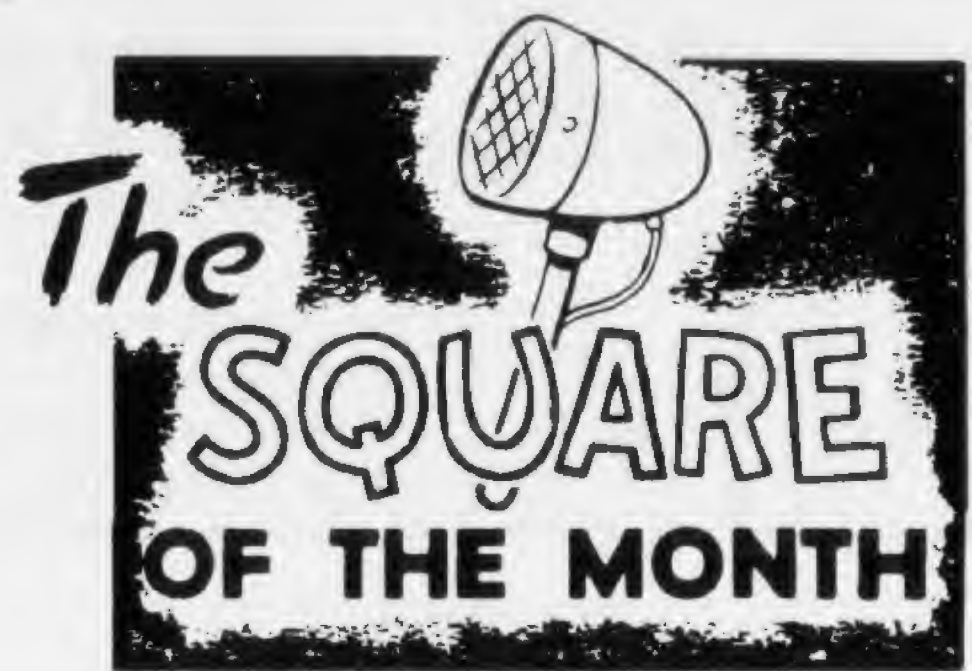
FOLLOW THE LEADER

By Jim York, Mill Valley, Calif.
As Called by Jim Brooks

One and three you bow and swing
Then promenade the outside ring
Half way 'round with the pretty little thing
Down the middle you right and left thru
Turn those gals and chain them too
Chain 'em on back across the floor
Then lead to the right and circle four
Head gents break and line up four
Forward and back in the usual way
Ladies to the left — half sashay
Forward eight and back like that
Forward again and box the gnat
Right and left thru the other way back
Back out and line up four
Forward eight and back once more
Pass thru and turn to the left
Go single file around the set
Make a left hand star — everybody smile
Let's play follow the leader awhile
First old gent — wherever you are
Lead 'em all out to a right hand star
Rest all follow — don't look back
Right hand star around the track
Gals reach back — left allemande
Partner right, right and left grand.

Editor's Note

Inasmuch as the call shown here is another Jim York original it might be well to mention, in answer to many inquiries, that **JIM YORK** is once again back at his home in Mill Valley, California, and on the mend following a serious illness over the recent holidays. It may be some time yet before he is actively calling again but both he and his wife Jeanne are appreciative of the many get-well wishes from all over the country.



JIM BROOKS, a quietly commanding chap, who with his charming wife, Ginny, has contributed greatly to the square and round dancing fun of Northwest dancers, started his square-ing at the University of Denver in 1943 with the Pioneer Promenaders. He made two eastern tours with them in 1944 and 1946, doing exhibition dancing. He first started calling in 1948 after he moved to Seattle, where he took his final teacher training. At present he is a Counsellor at Everett High School, where he has taught for the past 7 years.

After 3 years of teaching and calling in the Seattle area, in 1952 Jim and Ginny built the "the Hayloft", one of the nation's most unique square dance facilities, where they conduct numerous classes and call for 6 clubs.

In addition to a busy local schedule, Jim has recorded for Old Timer Records and has MC-ed, called and conducted institutes in practically all the western states and the Canadian Provinces. He has conducted square and round dance workshops at the past 3 National Conventions, as well.

Also nationally recognized for their round dance leadership, Jim and Ginny have composed such rounds as: Stumbling, Always, Pretty Baby, Takin' My Sugar to Tea, and Cuttin' Capers. They are co-ordinators for the round dance releases of the Hoedown Record Company.

For seven years, the Brooks' have conducted summer square and round dance camps at Coeur d'Alene, Idaho; Jackson, Montana; and Quinalt, Washington. They were Round Dance Instructors at the First Canadian Square Dance Camp at Banff, Alberta, in 1956.

Also enjoying their 2½-acre Hayloft "ranch" are Kimberlee Jo, 8; Jimmie Lance, 4; and Kathy Lou, 1½, the next-generation Brookses.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Maryland

Just a year ago square dancing was unknown in the Hagerstown area. Then, in the spring of 1956, Bill Millhouse, a caller from Frederick, started a beginner class. This class is now the Hub City Promenaders Club whose officers are Harold Custer, Bob Wilhide, Hank Matthews and Curt Chidester. Ed Gilmore called a special dance for them in October, 1956, and they are currently sponsoring a beginners' class of 14 squares.

Kansas

The Southwest Kansas District Festival will be held at the Municipal Auditorium in Dodge City (will Matt Dillon, Marshal, be there?) on March 30. There will be an afternoon clinic and an evening dance. Ray Smith from Dallas, Texas, will M.C., with Paul and Edwina Gravette from Oklahoma City; and Joe and Mildred Urban of Meade, Kansas, on the rounds. Area callers will assist Ray on the squares. The event is sponsored by the Dodge City Recreation Commission, the area square and round dance clubs and the Southwest Kansas Callers' Assn. Spectators welcome.

In spite of zero weather 300 dancers and spectators turned out on January 9 when Les Keller called his first dance in Hutchinson. Les has recently moved to Hutchinson after being a square dance leader in Cedar Rapids, Iowa, for 5 years. You can look for him to continue the good work in Hutchinson.

Colorado

Greeley's Third Annual Festival will be held on March 1-2 at the new Community Bldg., 7th St. and 10th Ave., Greeley. M.C. will be that Gittin-Around Pancho Baird and he and his Gitfiddlers will supply the music. Clinics will be held Friday and Saturday P.M.s from 2 to 4. Square dancing on Friday and Saturday nights will be from 8 to 12 P.M., with many well-known callers at the mike.

Louisiana

Deep Delta Squares in Southern Louisiana held their 4th Anniversary Dance on January 12, with Selmer Hovland of Wagon Mound, N. M., calling. Johnny Viola's Square Dance Band supplied the music. The dance was held in the Braithwait Gym and was enjoyed by 27 squares from all around the area.

Wisconsin

Callers and dancers from the Wolf River Area Callers' Assn. are making periodic excursions to go to the Winnebago State Hospital and entertain the patients there. They also went all out to support the March of Dimes dance given by the Village Squares of Little Chute on January 31st. It's nice to remember the other guy.

Karnival Kapers was the theme of the 7th Fall Festival of the Belles and Beaux Club of Milwaukee. The evening was gala, complete with huge red and white streamers forming the BIG TOP. Guest callers aided club caller Elmer Hamann at the mike and Chet and his Haymakers made music.

Arizona

Tab some bang-up festivals in Arizona during March and April. The first is at Ajo, clear 'way down by the Mexican border on March 23-24. It's their 7th Annual and sponsored by the Ajo Denims and Dolls. It takes place at the Recreation Hall and accommodations for housing are available at the New Cornelia Hotel and the Ajo Motel.

Then, up at Kingman, on March 29-30, the folks are having their 4th Annual. Schroeder's Playboys, that zinging aggregation, will furnish the music for the Friday and Saturday night dances and the Saturday breakfast.

The Yuma Festival is April 5-6-7 and in Morenci, the Greenlee Promenaders will have their Annual Spring Festival on April 19-20. Pancho Baird and his "Gitfiddlers" from Santa Fe, N. M., will be featured.

Georgia

So now we know who are the new officers of the Georgia Federation of Square Dancers. Here's the list: President, Bill Trunkey; Veep, John Vann; Secretary, Dottie Dixon; Treasurer, Sue Smith. This is a hard-working crew and will undoubtedly offer continued "shots in the arm" to square dancing in Georgia.

Oklahoma

The lively Oklahoma State Federation of Square Dance Clubs has some new, lively officers. They are: President, Art Cosgrove of Oklahoma City; Veeps, Jack Wadlin, Harbert Newton and Stub Davis; Secretary, Wyme Shelton, and Treasurer, Paul Allison. Hugh McShelton, and Treasurer, Paul Allison. Hugh Macfarlane of Tulsa is the outgoing president.

Oregon

Everybody's changing officers. And the new ones for the Rogue Valley Square Dance Callers' Assn. are: President, J. D. Lubbers; Veep, Kenny Howe; Secretary-Treasurer, Fran Cronin. The December callers' meeting was held at Take-It-Easy Lodge (sounds wonderful!), Medford, completing terms of office for retiring Paul Larsen, Stub Bean and Mary Elizabeth Cronin.

Visitors traveling along the spectacular Oregon Coast and looking for a square dance may contact Ed and Elaine Spears of Gold Beach for information. Call Cherry — 72929. Ed and Elaine have been spending the winter in California but plan to return home in March.

Pennsylvania

The Diamond Square Dance Club will hold their 2nd Annual Spring Festival at the Holy Cross School, Bishop and Springfield Roads, Springfield, Delaware County, on March 29, 9 to 12 P.M. The dance will be open to both advanced and beginner groups. For info or tickets, write Jack Hoffman, 90 N. Norwinden, Springfield (Dela. Co.).

New Jersey

The Jersey Shore Promenaders are all of three months old. They meet at St. Uriels Church, Sea Girt, on 2nd and 4th Wednesdays and dance to tape recordings of well-known callers (what? No records?). Officers are William Dodd, Wesley Morris, Charles McKenzy, Mrs. Alfred Bylsma and Mrs. Wesley Morris.

Michigan

The 7th Annual Square Dance Festival of the Saginaw Valley Callers' Assn. will be held in the Community Center Building at Midland on March 2. It will feature 20 callers working between two dance rooms. In one room traditional squares will be called; in the other modern and western style squares. In still a third room there will be a round dance workshop.

Missouri

Announced new officers of the Greater St. Louis Folk and Square Dance Callers' and Teachers' Guild are: Chairman, Robert Borman; Vice-Chairman, Robert Saxton; Recording Secy. and Treas., Mrs. Jessie Hatfield, Corresponding Secy., Mrs. Gertie Ford.

Illinois

The Third Annual Calico Capers was given by The Calico Kids at Marquette Park Fieldhouse, Chicago, on February 24. This Junior Square Dance Club has grown to 14 squares and a lot of talent has been discovered among the members. The show included waltz interludes, folk dance bits, polka sets, squares, and even jitterburg and rock 'n' roll.

On Feb. 2 the Allemander Club held their 5th Annual Jamboree at West Pullman Park in Chicago. Randy Herman is the regular caller for this club which meets each Thursday eve.

The Friendly Squares of the Quint Cities held a Hobo Party on Jan. 5 at the Moose Hall in Rock Island. Square dancing and games were the evening's entertainment. Rose and Jerry Holland were voted "Best Dressed Hobos". On Jan. 19 Friendly Squares hosted the Quadrille Square Dance Club. Bob Boynton is caller.

Massachusetts

As western style square dancing creeps in, Massachusetts comes into the limelight with many new clubs starting. West Springfield Square Dance Club, organized a year ago, has 100 active, avid dancing couples, 29 of whom have just graduated from lessons under the capable instruction of Earl Johnston. Other clubs are steaming along in Chicopee, Springfield, East Longmeadow, Sixteen Acres, Agawam, Hampden, Wilbraham, Monson, Acrebrook, Ludlow. The West Springfield group meets 1st and 3rd Fridays and several members plan to attend the National Convention in St. Louis.

STRAWBERRY BLONDE WALTZ

Originated by Wayne "Kappie" Kappenman and Shirley Blackmore, Seattle, Wash.

Record: Hoedown No. 406-B.

Starting Position: Closed, M facing LOD.

Footwork: Opposite throughout, directions for man.

Intro.: 8 measures.

Measures

1-4 Pursuit Waltz, 2, 3; Two, 2, 3; Cross, Turn, Step; Cross, Face, Close.

Moving LOD, sway slightly left with the left ft lead waltz in meas 1, slightly R with the R ft lead waltz in meas 2. Moving into sidecar (L hips adjacent) cross L, stepping twd wall, face partner on R, step L in place as you move into banjo (R hips adjacent) and cross R twd COH toeing in twd partner. Step L sideward in LOD as you face partner and close with R—M now facing wall, ready for closed pos waltzes.

5-8 Waltz, Turn; Two; Three; Four;

Four regular R face waltzes making two complete rotations progressing LOD starting bwd on M's L.

9-16 Repeat meas 1-8, twirling WW on last meas to open pos.

17-20 Waltz Out, 2, 3; Face, Point, —; Roll in 2, 3; Step Touch, —;

In open pos, waltz fwd, swinging joined hands fwd to a slightly back-to-back pos. Step fwd R as you pivot to face partner, and wall, point L sideward LOD, take butterfly pos, both hands joined and arms extended, and hold one ct. Crossing with the L between you twd RLOD, roll RLOD in three steps (M R face, W L face) L, R, L, resume butterfly pos M facing wall, step sideward RLOD on R, touch L beside R, hold 1 ct.

21-24 Step, Touch, —; Roll Away, 2, Close; 4, 5, Close; Step Touch, —;

In butterfly pos, M facing wall, M step sideward LOD with L, touch R to left and hold one ct. Leading with R roll away from partner (M R face, W L face) along RLOD in six steps, R, L, Close; R, L, R, close L, assuming butterfly pos. Step sideward RLOD on R, touch L to R, and hold one ct.

25-28 Waltz Out, 2, 3; In, 2, Change; Back-to-Back; On Around, and, close;

In open pos waltz diagonally fwd and away L, R, L; waltz diagonally fwd and together R, L, R changing to M's L W's R hands. Continuing to move LOD waltz back-to-back L, R, L, release hands and roll away M R face, W L face in LOD to assume closed pos.

29-32 Waltz; 2; 3; Twirl;

Do three regular turning waltzes in LOD, twirling girl under M's L, W's R hands on last meas.

Repeat for a total of three times.



ON THE COVER

St. Patrick's Day sets the theme for our March cover. Backgrounded are Irish dances. Superimposed upon the Shamrock, ceramic figures depict American Square Dancers.

THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

MARCH, 1957

THIS ISSUE

The calls collected here have been edited by Bruce Johnson and Lee Helsel from ones they enjoy calling. Credit for the various figures is given wherever available. Different editors for this Callers' Workshop section will be announced from time to time.

SUGARFOOT SAL

Revised version by Bruce, Johnson
Santa Barbara, Calif.

Record: Windsor 7148—instrumental.

Opener, middle break, and closer:

(Well now you) All join hands and you circle the ring

Turn your corner under — balance — give her a swing

Allemande left, just like an allemande thar

Go right and left, the men turn in and back up in a star

Do-sa-do your corner, and then you come back one

Swing with your partner—we'll all have some fun Promenade home with that cute little gal

No one can dance like your sugarfoot Sal.

Figure:

One and three, you promenade just half-way around

Go to the right, right and left through that couple you've found

Four ladies chain, catch 'em left, turn 'em twice

Swing on the corner there, she's naughty but nice

Four little ladies promenade—go, inside the set

Swing the same man, gals, the one you just left Allemande the corner—come back one and promenade

It's a real—short—trip—stop at home and swing your maid.

Promenade is about $\frac{1}{4}$ to man's original home.

LAZY H

By Ed Gilmore, Yucaipa, Calif.

First couple bow and swing

Turn the center split the ring

Four in line you stand

Forward four and four fall back

Forward four and four stand pat

Sides right and left along the line

Right and left back you're doing fine

Four back out arch in the middle and duck out

Separate go 'round two

And between the sides you stand

Lonesome couple bow and swing

Turn the center split the ring

'Round just one and four in line

Forward eight and back with you

Center four right and left through

Turn on back pass through

Allemande left like you used to do.

REBEL

By Lee Helsel, Sacramento, Calif.

Heads up and back don't you fail

Forward again then cross trail

Go 'round one put the lady in the lead

Dixie chain in the middle now take heed

*Gals go left, gents go right

'Round one to the middle box the gnat

Face the sides and right and left through

Inside arch duck back through

Wheel around do a left allemande

Partner right, right and left grand.

*Can change to

Gals go right gents go left

Star by the right in the middle of the set

One full turn in the middle of the land

Allemande left with your left hand.

NO HEART AT ALL

Revised version by Jim York, Mill Valley, Calif.

Record: Windsor 7149—instrumental.

Opener, middle break, and closer:

Turn your corner by the left, your partner right hand whirl

Pass your corner right on by, and swing the next old girl

Allemande left new corner, grand old right and left from there

And when you meet that brand new maid—you promenade the square

For she's got no heart at all—no heart at all

Walk along home and do-sa-do with baby

Gals star left across the land—box the gnat with the old right hand

(swing) You swing now with this doll—she's got no heart at all.

Figure:

Head two couples promenade go half-way 'round and then

Lead to the right—a right and left through let's turn 'em twice and then

Four little ladies whirlaway then swing the right hand gal

Swing that honey—circle eight—you got a brand new gal

But she's got no heart at all—no heart at all

Men star right and ya walk along home to baby Same gal.

Turn her left, roll promenade—home ya go now with that babe

You're dancin' with a doll who's got no heart at all.

Note: For middle break and closer, change lines 1 and 2 of opener to read as follows:

Swing the corner lady, boys, her heart's a burning flame

Swing the next one down the line, she plays a waiting game, etc.

STATUE OF LIBERTY

By Joe Boykin, Phoenix, Ariz.

First and third a half sashay
Lead to the right and circle that way
Ladies break to a line of four
Forward eight and back once more
Pass through—join hands
Right end arch, left end under
Pull 'em through and circle eight
Circle to the left like ya always do
Men swing that gal that's nearest you
'Round and 'round then leave her there
Men star left in the middle of the square
Walk right around to the same little maid
Arm around—star promenade
With a full turn around the gals star in
Hang on men, we're goin' agin
Rollaway with a half-sashay, gents all star in the
same old way
Gals roll back to a left allemande—partner right,
right and left grand.

Note: This dance works nicely when combined
with Between Those Ladies and/or Yucaipa
Rollaway.

VARIATIONS ON CHASE THE RABBIT

As called by Bruce Johnson.

First and third lead out to the right
Lady 'round the lady and the gent follow
Split inactives, lady leads.
Two ladies center with a do-sa-do
Gents around the gent and the lady follow
*

Face the sides and here we go
Circle up half and don't you blunder
Inside arch, outside under
Star by the right and take a little ride
Back by the left to the other side
Lady 'round the lady and the gent follow
Two ladies center with a do-sa-do
Gent around the gent and the lady follow
Face the side and circle half
Half-way 'round and dive to the middle
Star by the right in the middle of the land
Original corners—left allemande
Partner by the right—right and left grand.

*At this point try this variation:

Two gents center hook a left elbow
Pick up the gal you call your own
Star promenade 'til you get back home
When you're there—spread out wide
In a line of four.

Ladies duck under and face the side

Ladies duck under joined hands of men in the
middle to face side couple—this will be couple
to the left of original home position—men drop
hands and turn to follow ladies.

Repeat from line 10 above

ACCUMULATIVE STYLE

Couple number one lead out to the right—lady
'round lady, gent follow
Lady loop behind your man—chase him through
and around the man
Circle up four with all your might—circle to the
left
Now circle to the right

On to the next—first lady leading—ladies' around
lady—gents follow

Each lady loop behind your man—chase 'em thru
and around the man

Circle up six, but not too far—change that ring to
a right hand star

T'other way back like an old mill wheel—with
the hand on the shoulder and grind the meal
L hand on L shoulder of person in front.

With a right hand reach across your neck—take
that hand—dive out, by heck

Circle to the left with all your might—number one
gent and the lady on his right

*Dishrag spin and pull 'em through
Pull all others under.

Circle to the left like ya always do

Swing on the corner—put her on the right—circle
to the left
Pause.

Now circle to the right—go on to the next in the
broad daylight

Ladies 'round lady—gents follow, each lady loop
behind your man

Chase 'em through and around the man

Circle up eight and ain't it grand

Allemande left—right and left grand.

*In areas where term dishrag spin is not used for
this movement substitute "roll your backs and
pull 'em through".

LITTLE RED HEN (VARIATION)

From Frank Lane, Kansas City, Mo.

One and three a half sashay
Up the center and back that way
Forward again box the gnat
Pass through go from where you're at
Go 'round one to the middle again
Box the gnat with your little red hen
Face in the middle right and left through
Whirlaway like you used to do
Box the gnat with the opposite son
Pass through and go 'round one
Into the middle box the gnat
Face in the middle cross trail
Allemande left, etc.

KETCHUP

By Floyd Criger, San Lorenzo

One and three bow and swing
Promenade the outside ring
All the way go two by two
Two and four right and left through
Head two ladies chain to the right
Turn 'em boys hold 'em tight
Side ladies chain across the way
One and three half sashay
One and three lead to the right
Pass through, turn right 'round one
Line up four
Forward eight and back with you
Forward again and pass through
Arch in the middle the ends turn in
Duck to the center box the gnat
Right and left through, full turn around
Allemande left, etc.

Original partner.

LIGHTS OF VIENNA

By Scotty and Doris Garrett and Park and Mary Bagley, Seattle, Wash.

Record—"Lights of Vienna"—Decca No. 29816 — (slowed down).

Starting Position—Semi-closed, both partners facing LOD.

Footwork—Opposite, directions to M.

Introduction—Wait 4 measures.

Measures

PART I

1-4 Step, Swing, —; Step, Touch, —; Waltz, Waltz;

M steps L in LOD, swings R fwd with slight lift, —; step fwd R in LOD, bring L foot up to touch beside R and face in closed dance pos; progressing in LOD and starting L, dance two R face turning waltzes, making one complete turn to end both facing LOD, semi-closed dance pos.

5-8 Repeat meas 1-4 ending in open dance pos, inside hands joined, M's R, W's L, both facing LOD.

9-12 Waltz Out; Waltz In; Waltz Back to Back; Waltz Face to Face;

Starting on L, traveling fwd and slightly away from partner, waltz out, L, R, L; waltz in to face partner R, L, R; and change hands to M's L, W's R; waltz backward in LOD, slightly back to back, L, R, L; waltz to a face-to-face pos (M L face) R, L, R, to closed dance pos;

13-16 Waltz; 2; 3; 4;

4 regular R face turning waltzes progressing LOD, making two complete turns.

17-32 Repeat meas 1-16; drop dance pos and join M's R and W's L hands to face LOD in open dance pos.

33-36 Walk; 2; 3; 4;

Starting L, M walks 4 steps in LOD, L, R, L, R; while W walks two steps in LOD with R, L, and turns half L face to face RLOD as she steps back in LOD two steps with R, L; partners joining both hands in Banjo pos (R hips adjacent) arms extended to sides, M facing LOD, W facing RLOD.

PART II

37-40 Waltz, 2, 3; Turn, Touch, —; Waltz, 2, 3; Face-to-Face, Touch, —; Progressing LOD,

Starting M's L, waltz one meas fwd; step R in LOD and do a half R face turn to face RLOD (to side-car pos., L hips adj.), touch L beside R, —; progressing LOD, starting M's L, waltz one meas backward; step back on R in LOD and turn one-quarter L face, to face partner, touch L beside R, M's back to center; drp M's L and W's R hands;

41-44 Waltz Around, 2, 3; 4, 5, 6; Step, Swing, —; Step, Touch, —;

Swing M's R and W's L hands fwd and release as you waltz two meas down LOD in one full individual turn (M turns L face, W turns R face) and join M's R and W's L hands, both facing LOD; step fwd in LOD on L, swing R fwd with slight lift; M steps fwd in LOD on R, touch L beside R as W steps fwd in LOD on L and turns one half

L face to face RLOD and touches R beside L, —; partners joining both hands in banjo pos (R hips adjacent) arms extended to side, M facing LOD, W facing RLOD.

45-52

Repeat meas 37-44; on meas 44 W steps fwd in LOD on L; touch R beside L to end both facing LOD, M's R and W's L hands joined in open pos.

PART III

53-56 Step-Out, Swing, —; Waltz Roll, 2, 3; Step-Back, Point, —; Together, Touch, —;

Step to side on L (into center), swing R across in front of L, —; in one waltz meas W rolls across, L face in front of M, L, R, L, as M rolls across (R face) in one waltz measure behind W, in R, L, R; facing LOD, M on outside, M steps slightly back on L, point R out and slightly back, —; step together into banjo pos (R hips adj) with R, touch L beside R, —;

57-60 Banjo Waltz Around; 2; 3; 4;

With a slight sideways sway, waltz four meas L, R, L; R, L, R; L, R, L; R, L, R; making one complete R face turn in a small circle; open to face LOD, inside hands joined (M's R, W's L).

61-68

Repeat meas 53-60 to end in semi-closed dance position.

Entire dance repeats twice; then repeat Part I, meas 1-16.

Ending — Four meas, semi-closed dance position.

Walk; 2; Twirl; Bow.

Walk two slow steps L; R; drop dance pos, keeping M's L and W's R hands joined; W makes one R face twirl in canter rhythm, R, —, L; steps back on R to bow; as M rocks fwd and back in canter rhythm, L, —, R; steps back on L for bow.

WELL NOW!! (Break)

Presented by Harley Smith, Los Angeles, Calif.

Heads go forward back in stride

Trail on through and face the sides

Circle half and don't you blunder

Inside arch, outside under

Circle four in the middle you two

Full around and pass through

Right and left through with the outside two

Now box the gnat in front of you

Face that girl like you oughta do

With the gal on the left a half sashay

With the gal in front, left allemande, etc.

BREAK

From Bob Jeffords, Paradise, Calif.

First and third forward and back

Second and fourth forward and back

First and third right and left through

Second and fourth right and left through

First and third ladies chain

Second and fourth forward and back

Right to the opposite box the gnat

Pull her by and face right out

First and third pass on through

Turn left go single file

Pass one go left allemande.

ME AND MY GAL

By Lu Garvin, Silver Springs, Md.

Record: "Shine on Harvest Moon", RCA 20-6199.

Position: Facing, both hands joined, M's back to COH.

Footwork: Opposite throughout. Directions for M.

Introduction: 4 meas. **Wait 2; Bal Apart, Bow; Return to Facing Pos.**

Measures

1-4 Point Front, —, Side, —; Back, Step, Step, —; Point Front, —, Side, —; Back, Step, Step, —;

Point L ft slightly across in front of R, point L ft to side, step on L in back of R, step to side on R, step fwd on L (Calif. Schottische step). Repeat starting with R ft. End in banjo pos.

5-8 Banjo Around, —, Step, —; Step, Step, Pivot, —; Sidecar Around, —, Step, —; Step, Step, Step, —;

Do a banjo pos (R hips adj) walk around, 2 slow steps, L, R, followed by 3 quick steps, L, R, L, pivoting R face on third step into sidecar pos (L hips adj); repeat walk around in reverse direction, starting with R ft. End in open pos facing LOD.

9-12 Walk, —, 2, —; Step, Touch, Step, Touch; Back Up, —, 2, —; Step, Touch, Step, Touch;

With inside hands joined, walk fwd 2 slow steps, L, R; turning twd partner step to L side in LOD on L ft, touch R toe back of L, flexing L knee slightly, step to R side in RLOD on R ft, touch L toe back of R, flexing R knee slightly, at the same time releasing M's R and W's L hands and joining M's L and W's R hands; walk backward in LOD 2 slow steps, L, R; turning twd partner, step to L side in LOD on L ft, touch R toe back of L, flexing L knee slightly, step to R side in RLOD on R ft, touch L toe back on R, flexing R knee slightly, at the same time releasing M's L and W's R hands and joining M's R and W's L hands to end in open pos facing LOD.

13-16 Repeat action of meas 9-12. End in loose closed pos, M's back to COH.

17-20 Side, Behind, Side, Cross; Side, Behind, Side, Cross; Two-Step Turn; Two-Step Turn;

Grapevine in LOD, stepping to L side on L, step on R across in back of L (W steps on L across in front of R), step to L side on L, step on R across in front of L; step to L side on L, step on R across in back of L, step to L side on L, step on R across in front of L. Take 2 turning two-steps starting on M's L ft, making one complete CW turn while progressing in LOD.

21-24 Repeat action of meas 17-20. End in open pos facing LOD.

25-28 Step, Pivot, Step, Touch; Lady Walk Around, 2, 3, 4; Step, Pivot, Step, Touch; Lady Walk Around, 2, 3, 4;

Step fwd on L in LOD, swinging joined

inside hands fwd and pivoting to back-to-back pos, step on R ft in LOD, touch L toe beside R, releasing M's R and W's L hands and joining M's L and W's R hands (M's palm up). While M takes 4 steps, L, R, L, R (or if he prefers a step L, touch R, step L, touch R) in place, W walks around in a short arc to COH in 4 quick steps, R, L, R, L, making a complete R face turn; end by releasing M's L and W's R hands and taking open pos facing RLOD with M's R and W's L hands joined. Repeat action of meas 25-26, starting with step fwd on L in RLOD. End in open pos fac LOD.

29-32 Walk, 2, 3, Brush; Walk, 2, 3, Brush; Turn Away, 2, 3, Brush; Around, 2, 3, Stomp; Walk fwd 3 quick steps, L, R, L, brush R ft fwd; walk fwd 3 quick steps, R, L, R, brush L ft fwd; releasing joined hands, turn away from partner, M L face, W R face, to walk around in individual circles, taking 3 quick steps, L, R, L, brushing R, followed by 3 more quick steps, R, L, R, ending with a stomp of the L ft in facing pos and joining opposite hands to repeat entire dance sequence. At end of last sequence take open pos facing LOD ready for tag ending.

Tag: Twirl, —, 2, —; Twirl, —, 2, —; Bow and Curtsy.

M walks fwd 4 slow steps, L, R, L, R, in 2 meas, 2 steps to a meas, twirling W R face 2 full turns, 1 turn to a meas; take one more step fwd, point R twd W and bow.

SHAMBLES

By Jim York, Mill Valley, Calif.

**One and three you bow and swing
Go up to the middle and back to the ring
Right and left through across the floor
Four ladies chain—grand chain four
Face the middle then you whirlaway
Heads go forward and back that way
Now pass through and turn to the left
*Go 'round one to the middle of the set
We'll stop and face that opposite two
Box the gnat across from you
Now cross trail—we're not through yet
Around just one to the middle of the set
Box the gnat with that opposite date
Then do-sa-do and don't be late
Star by the right in the middle of the land
One full turn—look out, man
There's your corner—left allemande
Partner right—right and left grand.**

*Beginning with this line, can change to:
**Go single file around that set
Go 'round just two and a little bit more
Then side by side go 'cross the floor
Well turn on back and box the gnat
Then cross trail right after that
'Round one to the middle of the square
Box the gnat with the opposite there
Right hand star around the land
One full turn then a left allemande, etc.**

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Worry!

WORRY!



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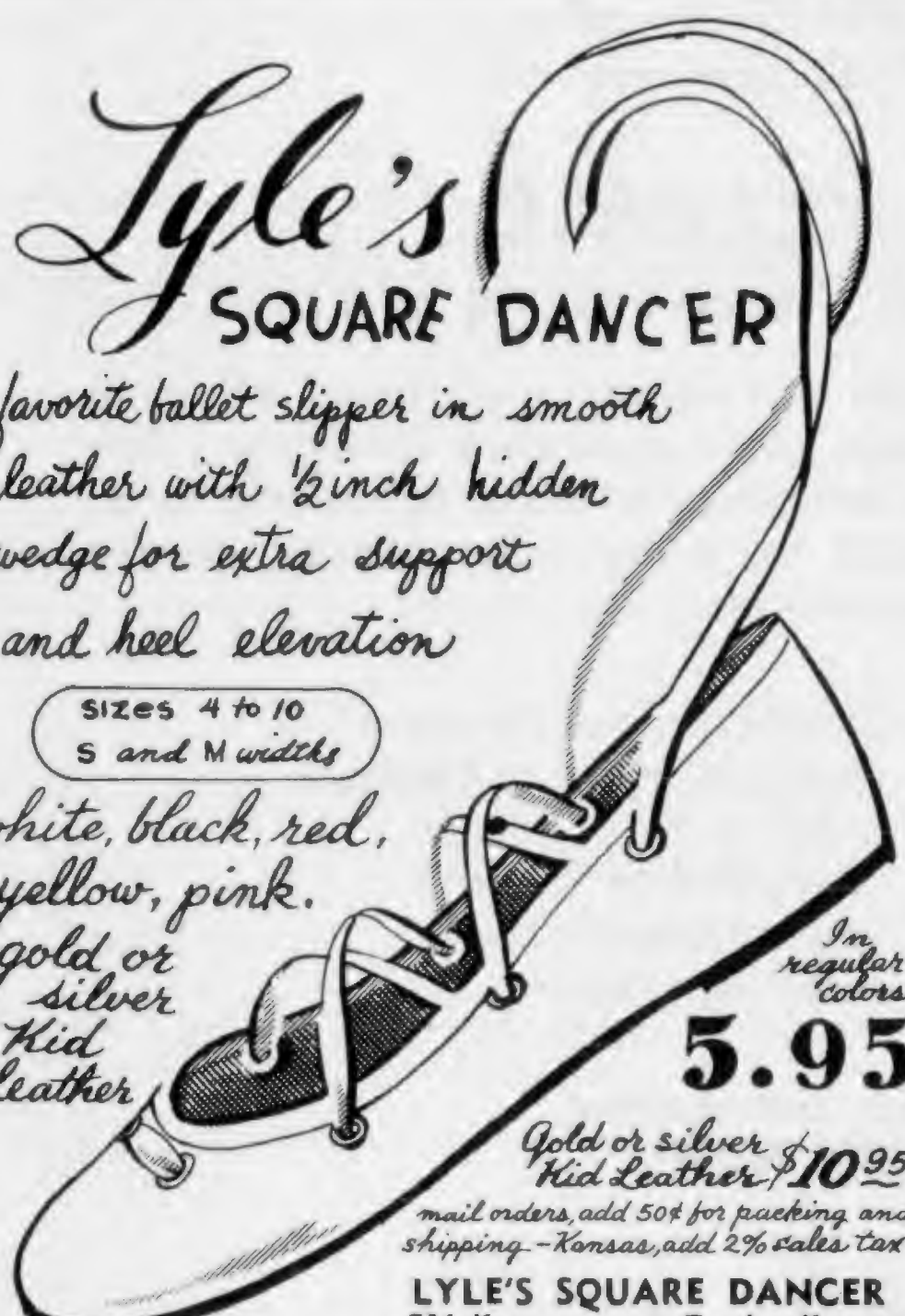
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- Mar. 9—Spring Jamboree
Houston, Texas.
- Mar. 9—5th Ann. Imp. Valley Assn Festival
El Centro, Calif.
- Mar. 16—South Central Dist. Okla. Spring Fest.
St. Mary's Gym, Lawton, Okla.
- Mar. 22-23—Whiskey Flat Days Square Dance
Kernville, Calif.
- Mar. 23—2nd Ann. Decatur Assn. Jamboree
Y.M.C.A., Decatur, Ill.
- Mar. 22-24—4th Ann. California Convention
Munic. Audit., Long Beach, Calif.
- Mar. 23-24—7th Ann. Denims and Dolls Spring
Fest., Recreation Hall, Ajo, Ariz.
- Mar. 29-30—Winter Jamboree and Callers'
Clinic, Spokane, Wash.
- Mar. 29-30—6th Ann. 4-States Assn. Spring
Fest., Ark. Jr. Hi Gym, Texarkana, Texas.
- Mar. 29-30—Spring Festival
Colo. A. & M., Fort Collins, Colo.
- Mar. 30—Cow Counties Assn. Casa Colina
Benefit, Riverside, Calif.
- Mar. 30—Superior Assn. 5th Saturday Dance
Fairgrounds, Sacramento, Calif.
- Mar. 31—3rd Ann. Desert Circus Jamboree
El Mirador Hotel, Palm Springs, Calif.
- Apr. 5-6-7—Yuma Square Dance Festival
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Apr. 27—Spring Festival Warm-Up Dance
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(Well now) **you allemande the corner, then you weave on by your own**

See-saw 'round the right hand gal, turn a right hand 'round at home

Those four "heroes" promenade, go 'round to your pet

Catch 'em all eight — first a right, then a left.

Four ladies chain, grand chain — chain, chain across the set

Star right back, turn your "hero" with a left

Walk all around that corner girl, go home and swing and whirl

The most beautiful girl in the world.

Allemande left with corners, pass partner right shoulders, see-saw around right hand lady passing first by left shoulders, turn partner with right forearm hold. Four gents promenade CCW inside square while ladies whistle and applaud, turn partner halfway around with right forearm hold, change to left forearm hold and turn full around. Four ladies chain to opposite gent, make right hand star back to partner to turn with left forearm hold; walk around corners, come back to partners and swing in home position.

Figure:

Now first and third go right, circle four with your date

Go full around — get 'em straight, split that pair and separate

Left hand swing the one you meet, go two times around

The same ladies chain, across that old town

Same couples pass thru, cross trails — swing your corners all

And when you've swung, you promenade the hall

You'll always be her great big "hero"

When you swing with this beautiful doll.

Couples 1 and 3 go to their right hand couples, circle left full around until Couples 1 and 3 are back-to-back in center. Couples 1 and 3 split thru the facing couple, ladies turning right and gents turning left to meet opposites in gents' opposite positions where they turn two full times with left forearm hold. Head ladies chain across set to their opposite positions but to partners. Head couples pass right shoulders in center, cross trails to original corners, all swing corners and promenade full around set to gents' home positions.

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MARCH OF DIMES TOTALS

So — how much did your special affair net for the March of Dimes? We are accumulating the totals again this year and will see if we can make an even healthier gross than the most impressive figure of last year. At press time, this report:

Jan. 25—Williams Square Barn Dance..\$130.00

4 Clubs' March of Dimes Dance —

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Let us know *your* total!

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PREMIUM PLANNERS — HEED!

Hundreds of square dancers in the United States and up in Canada, too, have joined the ranks of those who are working for the worth-working-for Sets in Order Premiums. Just by selling subscriptions to Sets in Order they have won free prizes of Coffee Urns, Club Badges, and other most valuable items. This note is to remind them — you, if you are one — to *always* use your *file number* on every piece of correspondence or subscription you send in. Okay?

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#545 — GOOD NIGHT CINCINNATI

Calls by Mike Michele (Flip Instrumental) (C)

#564 — SUNFLOWER

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**#547 — GOOD NIGHT CINCINNATI/
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Both with calls by Mike Michele

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(Bb) Orchestra, Schroeder's Playboys

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CONVENTION TRAIL DANCE

Aha! Now they start. Plans for and announcements of Trail Dances for folks on their way to the 6th Annual National Square Dance Convention in St. Louis next June 13-15. You might know those up-and-at-'em Oklahoma folks would be among the first. Dancers in Vinita, Oklahoma, will host a Trail Dance on Tuesday, June 11. It will be held at the Skating Rink located at the south end of Main St. on Highway 66. There is a good floor and good sound.

Willie Harlan will M.C. this dance and music will be furnished by Lee and George. Vinita is blessed with good motels but they are usually full at that time of year so you can write for reservations to Gene Hughes, 219 S. Wilson, Vinita. He will see that you are well-housed.

Vinita is a town of "8000 good people and a few Square Dancers" (we quote the publicity man!) and is located 369 miles southwest of St. Louis on Highways 66, 69 and 60, just a good day's drive from the Big Dance.

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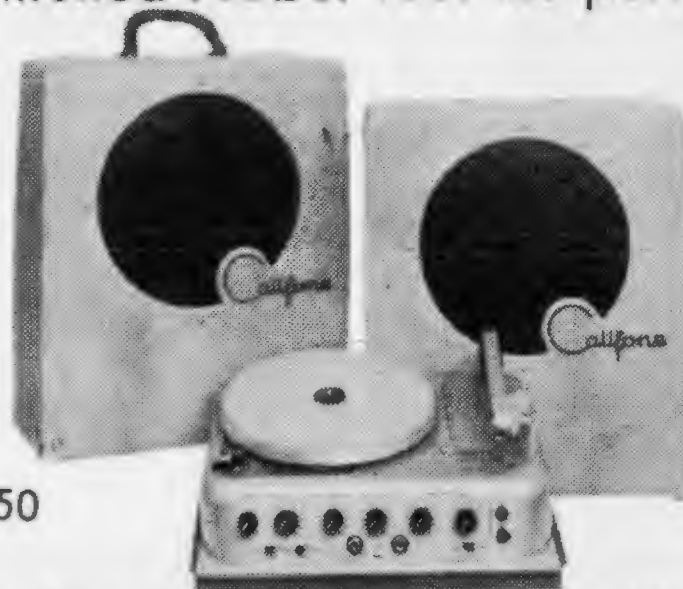
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DESERT CIRCUS JAMBOREE

Here is a good opportunity for square danc-
ers to visit Palm Springs, California, resort ex-
traordinary. On March 31, the Third Annual
Square Dance Jamboree will take place at lux-
urious El Mirador Hotel at the desert spa and
will be in conjunction with the famed Palm
Springs Desert Circus. Co-sponsors are the
peppy Palm Swingers Club members. M.C.s
will be Osa Mathews and Larry Davidson and
the time is from 1 to 5 P.M. \$1.00 per person.

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She's got the heat! She's got the beat!
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She's the richest gal in town.*

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Written by: Dr. Bill Price

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"JOE LEWIS STARTS HIS SUMMER TOUR JUNE 1st"

Dear Square Dancers:

It is again time for me to schedule the dances for our summer tour through our country and Western Canada. We will probably be near your city. If you would like Joe to call for you, just write to 7522 Caillet, Dallas, Texas, for information. The singing calls will be accompanied by a brand new type of instrument which Joe has just completed. More bounce for your pleasure.

Sincerely yours,
CLAIRE LEWIS

ALL IN THE MUSIC

By Beth Campbell

I have been teaching, calling and spreading the gospel of un-corny square dancing for about 6 years with what time I have left after family duties (husband and 3 young children). As a result there are a number of groups in 3 different cities who have me back once or twice a year "because we can understand you and you don't get us all tired out". But it never occurs to any of them that square dancing goes any deeper than "duck for the oyster".

Meanwhile, as a Sets in Order subscriber I read and drool and send for the latest hits, learn 'em, and call things like "Raley's Romp" and "Whispering" at the baby. (My children's lullabies have always been the current call I was learning.)

Recently I called at a square dance for teenagers and had just learned "Whispering". The music on that record by the Boom Chuck Boys really "sends" me and I was dying to call to it—so I did, altho not exactly the Gilmore dance. When that real un-corny music started blaring

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By BUD TUCK No. 5003 (Flip)

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These records are especially recommended for sub-teen and teenage groups. They are called and arranged by Henry Knight who has had a great deal of experience in teaching these groups. These records are available either in albums or singly.

- ALBUM #1. Bunny Hop/Hinky Dinky Parley VowsSingle #701
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- ALBUM #2. Hokey Pokey/Knight's Manana SquareSingle #703
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All records come with
complete instructions, and the
albums have illustrated cues
and instructions.

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out those teen-agers could hardly believe their ears. "This is square dance music?" I heard someone ask. "Let's dance!"

Right then and there a whole new realm of possibilities opened up for me. Those kids did not even know how to do a grand right and left, but I kept them docey do-ing, swinging, doing simple figures. By the end of the evening there were twice as many kids square dancing as there were dancing to the rock 'n' roll tunes. The secret was all in the music I used—"Boomerang", "D-Boom", "Stone Rag", "Bully of the Town", etc.

The similarity between these records and rock 'n' roll is marked and many boys, especially, who don't know rock 'n' roll dancing, were only too glad to dance to similar music. I am so happy with the current trend to close the gap between square dance music, old style and modern.

So, now when I fare forth I shall feel that I am armed with a charm and maybe the happy day will come when some brilliant individual here gets the idea, "Why don't we get a square dance club together?" For this I live.

**Have YOU registered for the
Convention in St. Louis
JUNE 13-15, 1957?**

NEW DIRECTORY IN FALL

Fred Honerkamp of the National Dancers' Service in St. Louis, Mo., announces that a new National Directory of leaders in the square and round dance fields will be ready by Fall of 1957. This is welcome news to all of us who find the Directory indispensable.

BOGAN Records Presents:

Two more releases

- 1103—**JOHNSON RAG**, Caller: Nathan Hale, Flip instrumental Key of G
1104—**I SAW YOUR FACE IN THE MOON**, Caller: Charley Bogan, Flip Instr., Key Bb

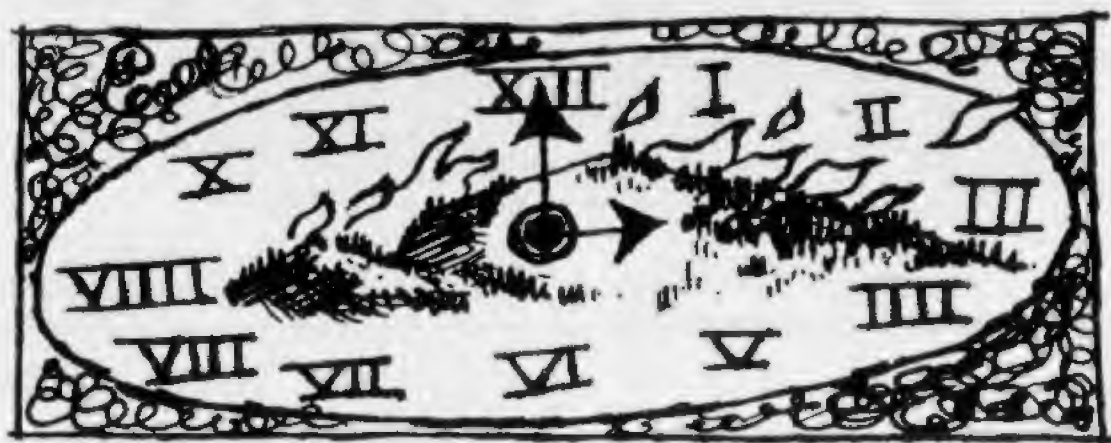
Other Releases:

- 1101—**BO WEEVIL**, called by Nathan Hale, Flip Instr., Key Bb
1102—**SMILE DARN YOU SMILE**, called by Nathan Hale, Flip Instr. Key C

National Distributor:

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WE RELEASE 3 NEW RECORDS
IN ONE MONTH...BUT THESE
ARE TOO GOOD TO HOLD BACK**



Rounds — SIO 3100

THREE O'CLOCK WALTZ

*by Forrest and Kay Richards,
San Leandro, California
and*

ROCKY MOUNTAIN TWIRL

*by Geneve and Tommy Thomas,
Salt Lake City, Utah*

Singing Calls — SIO 1100

with calling by Bob Ruff

NEAR YOU/ SETTIN' THE WOODS ON FIRE

Dances by Lee Helsel

Instrumentals — SIO 2101

NEAR YOU/ SETTIN' THE WOODS ON FIRE

Music by the Buckboard Busters

These and future Sets in Order records will carry only one series number for both sides of the record, i.e., rather than 2100/01, the record will henceforth be listed as 2100.

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TUCSON FESTIVAL FUN

Crisp, sunny weather, enthusiastic dancers, rip-snortin' music and good planning all combined to make the 9th Annual Southern Arizona Festival in Tucson, Arizona, on January 18-19 a real whee of an occasion. Several hundreds of dancers gathered to enjoy the Friday night whingding at the University of Arizona Campus Student Union Bldg., with Arizona Ranch Hands' music and some 21 callers shooting out the calls.

Saturday a well-attended Breakfast-Dance was given with Rex Taylor as M.C. Saturday's

P.M. program was a Workshop conducted by the featured Festival Caller, "Red" Warrick from Kilgore, Texas. At night, the Exhibition Building at Pima County Fairgrounds was transformed into a gay spot indeed, with hundreds of colored balloons hung from the ceiling and a replica of Tucson's famous Dancing Cactus at one side of the stage. Music was by Schroeder's Playboys.

Festival Co-Chairmen were George Waudby and Perry Morgan; Honorary Chairman, handsome, white-haired Pop Singer, 88 years young.



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DANCE

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Large dinner size

17" x 17"....**89c***

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4 color square dance designs and pattern

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CANADIAN CAPERS

Ontario . . . Under the auspices of the Ottawa Valley Square Dance Assn., Ralph and Eve Maxhimer from California called the squares and taught new round dances on January 21, in Ottawa. Locale of the dance was "Pine-lands", just outside of town.

The Ottawa Valley Assn. puts out a News Bulletin monthly which features happenings at the various member-clubs, some of which are: Swingsters, Whirlaways, Broadview Club, Chuck Wagons, Fisher Park Pairs and Squares, Triple-S Juniors, Dip & Divers, Grand Squares, Sash-Shayers and Manor Park Squares. Recently Harold Harton, Social Recreation Advisor of the Community Programs Branch of the Ontario Dept. of Education (whew!) was leader at a Callers' Clinic held at Ottawa Teachers' College.

Manitoba . . . Presidents of the various Divisions within the Folk Dance Federation of Manitoba are as follows: Eastern, Trevor Wignall, Winnipeg; Western, Dr. J. Higginson, Boissevain; Southern, Jack Davidson, Pilot Mound; Pre-Cambrian, A. F. Ledieux, Flin Flon; Northern, W. Quick, Dauphin; and Central Executive, Maurice Landsown, Winnipeg.

Saskatchewan . . . Circle Two Square Dance Club of Moose Jaw has had two or three inter-city dances with Regina Allemande "Y's" and Cotillian Club (90 miles one way should qualify for Knotheads?). Officers of the Circle Two are Les Andrew, Cec Kindred and Art Jenkyns. *British Columbia* . . . D. D. Dance Club of Victoria got poetic on its invitations for a holiday party, announcing time, place and the fact that Broken Spokes Club (gals and blokes of the Broken Spokes, see?) would be their guests. Jean and Horace Lindsey were the poets.



New releases
JOE LEWIS
and the
RHYTHM
OUTLAWS

LINDA SUE/DON'T CALL ME SWEETIE—#109

Instrumentals

LINDA SUE/OUTLAWS QUICKSTER—#112

DON'T CALL ME SWEETIE/
LEATHER BRITCHES—#114

J BAR L RECORDS
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Waves of Fun...

with TWO NEW ROUNDS

Illusion Waltz

By Mary and Wes Read
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AND

Naughty But Nice

By Fern and Dave Davenport
of Seattle, Washington

AQUA RECORD NO. 206

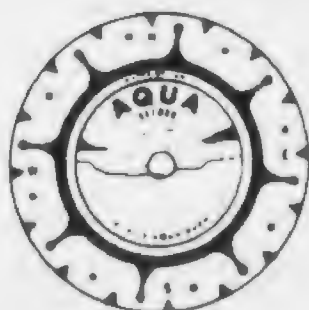
***Music features Doris Cooley
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THESE DANCEABLE ROUNDS.
THE MUSIC IS EXCEPTIONAL
AND THE ROUTINES WILL HAVE APPEAL
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IMPORTANT NEWS!

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RAINBOW

A complete stock of Square and Round Dance Records and Books is now available. Please note that sales are made to bonafide record dealers only.

DANCERS: Refer your local Record Shop to **WESTERN DANCE DISTRIBUTORS** if they do not have the records you are looking for.

Feminine and Lovely

#497

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Sizes 10-20

Modeled by

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OKLAHOMA SPECIAL TRAINS

Advanced reservations have passed 300 for the 2 special streamlined Santa Fe trains sponsored by the Oklahoma State Federation of Square Dance Clubs, which will take dancers from Oklahoma and surrounding states to the National Convention in St. Louis. Howard Thornton, Trains Director, is supervising.

Both trains will leave Oklahoma on June 12, with special connections for dancers in Texas, Kansas and nearby states. Even Californians will travel to Oklahoma to ride the "specials".

The West Oklahoma Special will originate in Oklahoma City with connections for dancers at Norman, Purcell, Pauls Valley, Wynnewood, Ardmore and Texas points. This special will pick up dancers in Edmond, Guthrie, Perry, Ponca City, Arkansas City, Wichita and other Kansas points. The East Special originating in Tulsa will serve eastern Oklahoma and Kansas dancers, with a large group joining at Bartlesville. Special train fun will be planned by Hugh Macfarline, Tulsa, "East Trainmaster", and Art Cosgrove, Oklahoma City, "West Trainmaster".

Oklahoma dancers have taken over the entire Sheraton-Jefferson Hotel for passengers on these trains. A special Southwestern Square Dance Banquet will be held Friday evening of the Convention in the Gold Room of the hotel. Adolph Treichler is banquet chairman.

"Oklahoma's Night Out" will be a 2-hour Mississippi River cruise on the riverboat, "Admiral", chartered exclusively for train passengers. Following the cruise, dancers will move by bus to the Municipal Opera in Forest Park.

Requests for information and registration blanks, and reservations for the special trains should be sent to Howard Thornton, 2936 Bella Vista, Midwest City, Okla.

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SQUARE DANCE QUOTES FROM THE PRESS

(R.B.G. in the Providence, Rhode Island,
Journal, November 3, 1956)

"The other night, some neighbors who'd always impressed us as pleasantly normal called up and asked if we'd like to make a 'fourth' for square dancing . . .

"And so it was that an hour later I found myself in a large, cold hall bowing to my partner . . . And that was the last unlabored breath I drew that night.

"Every once in a while, even as a newcomer, I'd get the swing of the music and go bobbing around my turns and promenades with that

easy rhythm that marks the initiated. In those rare moments, there was a kinship to the feeling of a skier swinging down an open slope.

"But then a call, garbled and lost to me in a guitar chord, would send everyone else off . . . in what seemed several unrelated directions . . . I went through it as buffeted as if I'd been caught in a revolving door.

"Of course, I soon found that these quiet and mannerly people devoted to the square dance have the strength and endurance of football players, able to bounce and bob, twist and twirl for three hours without breathing hard . . ."

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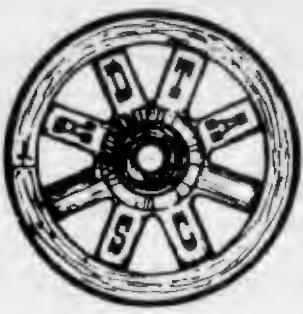
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A lively two-step set to Dixieland music

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(For General Use by Square Dance Groups)

SUNSHINE

By Larry Ward, Hawthorne, California

Record: "On the Sunny Side of the Street" — RCA Victor 47-6725.

Position: Open, facing LOD. **Footwork:** Opposite, directions for the M.

Measure

1-2 Wait.

3-4 **Turn Away, —, 2, —; 3, —, 4, —;**

M makes one complete L face turn in 4 slow steps (W R face) returning to partner and assuming semi-closed pos.

Introduction

Pattern

1-4 **Walk, —, 2, —; Step, Close, Step, —; Cross Over, —, 2, —; (in LOD) Side, Close, Side, —;**

In semi-closed pos walk 2 slow steps in LOD then two-step diag away from partner to face partner with M R and W L hands joined; cross over in two steps with California twirl to end facing partner (M facing COH); do side two-step in LOD ending semi-closed pos facing RLOD.

5-8 Repeat meas 1-4 in RLOD ending in Butterfly pos M back to COH.

9-12 **Face-to-Face; Back-to-Back; Back-to-Back; Face-to-Face;**

Starting to M L in LOD do a side two-step pivoting on last count to back-to-back pos both hands joined; continue in LOD with another side two-step; remaining in back-to-back pos do side two-step in RLOD pivoting on last ct to face-to-face pos for 1 more side two-step in RLOD end in closed pos.

13-16 **Turn Two-Step; 2; 3; 4;**

Do 2 complete turns in 4 two-steps end in facing pos both hands joined.

17-18 **Side, Behind, Side, In Front; Side, Behind, Side, In Front;**

Double grapevine in LOD.

19-20 **Step, Swing, Step, Swing; Roll Away, 2, 3, Touch;**

Step L, swing R across, step R, swing L across; roll away from partner (L face for M, R for W) in 3 steps and a touch resuming facing pos.

21-24 Repeat meas 17-20 in RLOD ending in open pos facing LOD.

25-28 **Walk, —, 2, —; Side, Close, Cross, Pivot; Walk, —, 2, —; Side, Close, Cross, —;**

Facing LOD inside hands joined, walk two slow steps and the side, close, cross, pivoting to facing RLOD and join inside hands; repeat in RLOD.

29-32 **Roll Away, 2, 3, Clap; Roll Back, 2, 3, Touch; Turn Two-Step; Turn Two-Step;**

Roll away from partner (L face for M, R face for W) in 3 steps and a touch clapping hands with partner; roll back the other way in 3 steps and a touch ending in closed pos; do one complete turn in 2 two-steps ending in semi-closed pos facing LOD to start dance again.

Ending: **Walk, —, 2, —; Twirl to Bow and Curtsy;**

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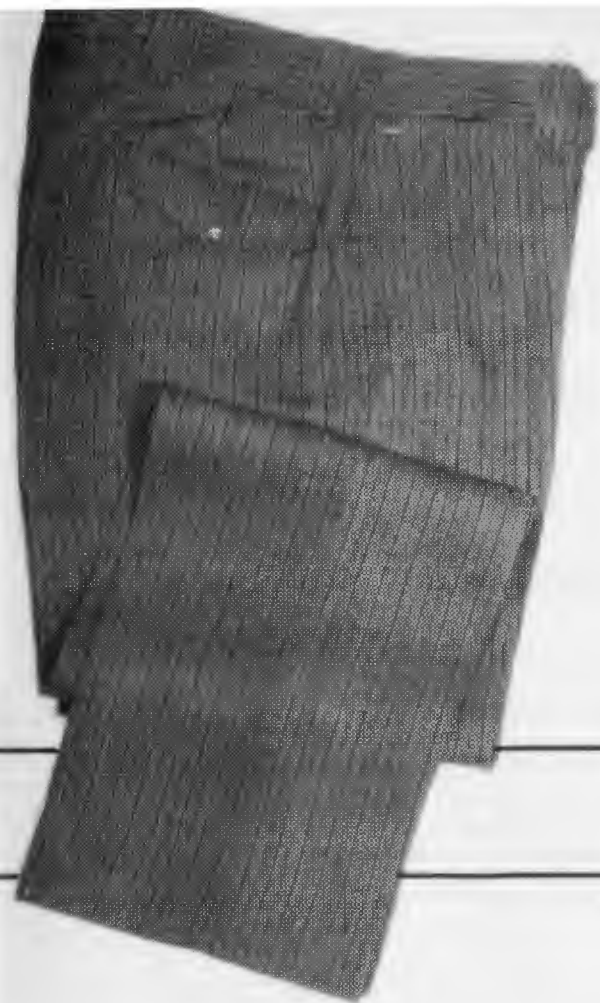
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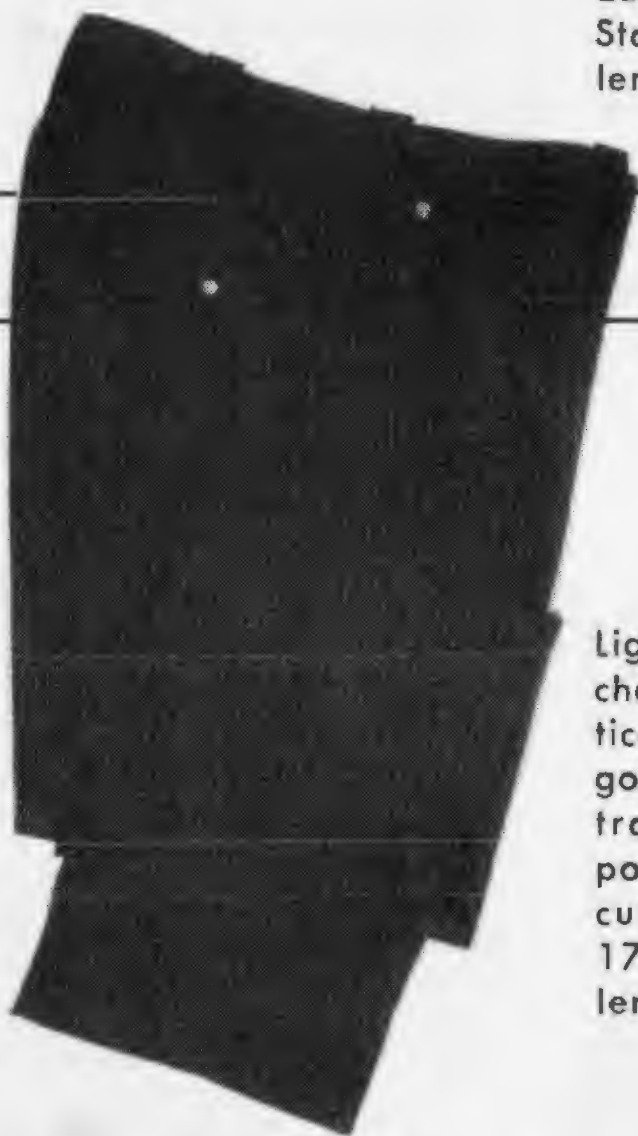
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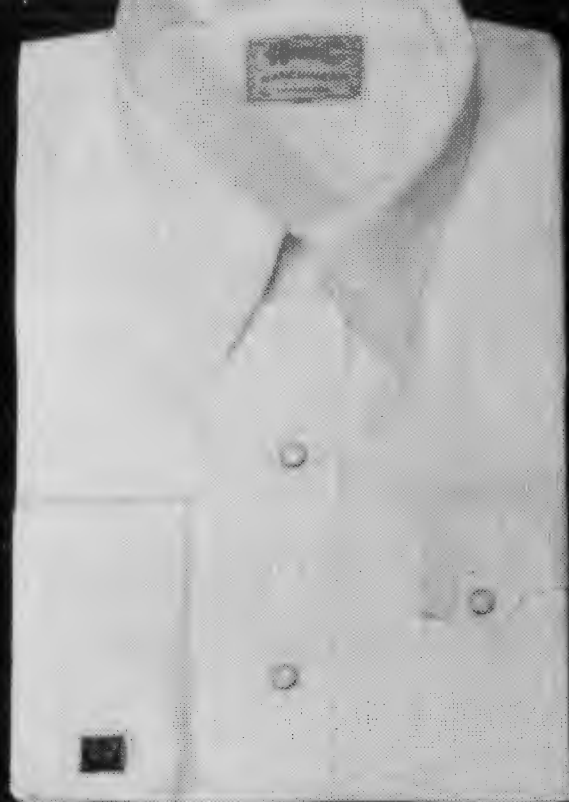


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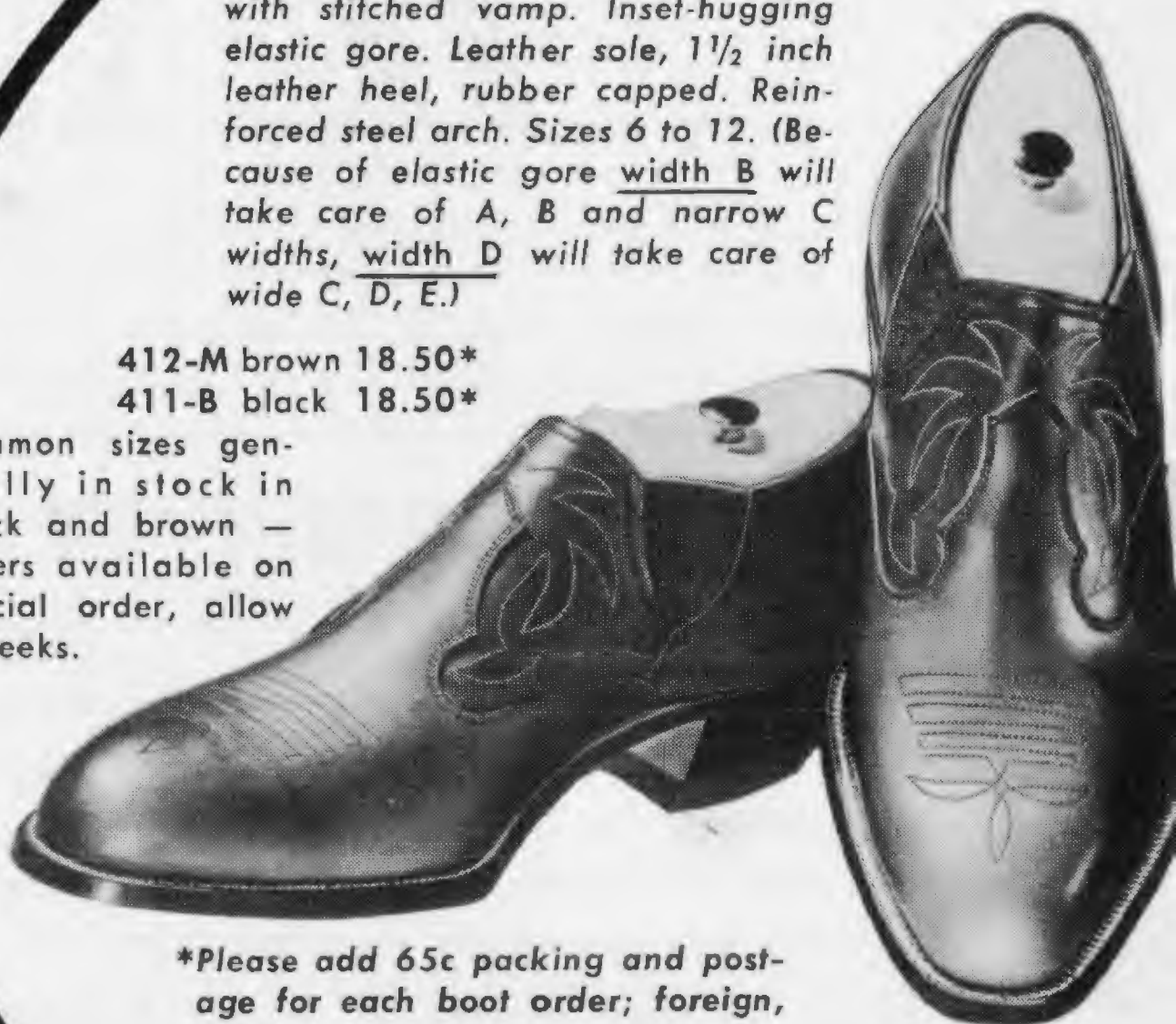
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